

NEW YORK DRAMATIC MIRROR



NEW YORK, SATURDAY,
DEC. 24, 1904.
VOL. LII.
NO. 1357.
PRICE TEN CENTS.

GREETING!

Swift from the land of the Future,
With a laugh of Christmas cheer,
Comes the hopeful, happy herald,
To tell of the glad New Year.

May her song ring brave with promise
To the players every one—
And their hopes of the past and present
Be fulfilled ere the year is done!

Holiday Wishes for the American Stage.



By ADA PATTERSON.

UCH as it means to most people, Christmas means so little to the artist except extra work at the matinees one would think it should lose all true significance. But that very same big-hearted sympathy for others which makes players artists and that keen imagination which leads them to better things brings characteristic words of cheer or gloom. They work harder on holidays to make thousands happier who rarely pause to wonder if their favorites' smiles are real. In the following letters, notes of the whole gamut they all feel personally are differently accented according to the inmost character of each. They are all distinctly modest, generous, unselfish and whole-hearted for good to others in that way which makes them leaders, and human with the finer Christmas spirit which means greatness of soul. Reading, one does not wonder at the homage the players receive and merit as artists.

GOOD WISHES FROM ITALY.

NEI primi giorni di Gennaio farò la mia prima visita negli Stati Uniti, la prima come privato e come attore. E certamente non posso nutrire in questi giorni che profonda simpatia per il teatro Americano et fare voti per il suo prospero avvenire. Non è solo l'egoismo, però, che mi spinge a formulare questo voto, poichè da lunghi anni la mia ammirazione e la mia sim-

"that there might be room in this overcrowded profession for all who have bread to earn and want to earn it." I wish so still.

EFFIE SHANNON.

FOR THE MOST EFFECTIVE ART.

WHAT I wish for the actor is this: I wish him first, an ample audience that shall be desirous of seeing only the best that the drama affords, and that he may in turn feel it a privilege to address and appeal to. I wish that he may be thereby inspired to give of his best. As to what is best, I know there must be differing opinions, or opinions that do not coincide. But in a large way none of us entertains a question that the art that reveals truth, that deals with and inspires noble actions and noble thoughts, that has at bottom somewhere the idea that humanity is bound together by ties of a common origin, common sufferings and common aspirations, the idea that the universal afflictions

have failed, in a pecuniary sense, they have been instructive, and tend to hasten the day when the American public will care only for the best, and when art and pecuniary prosperity, so far as the American stage is concerned, will go hand in hand. That this day may be hastened is the earnest hope of

Charles Robson

ENOUGH OF HAPPINESS

THAT which I wish those of "ours" most at this season is enough of joy and enough of sorrow.

Not an excess of joy, that the decrease of it may subsequently depress. Not an excess of sorrow, but just enough to prepare one for the

audiences in the world within the American playhouses. The blend of the best traits of all the races is the secret of the strength of American citizenship. The assimilation of all that is good in the art of all the world will end in the evolution of a new, true art, the art of America. We lack as yet something of finish and the perfection of ensemble that may be enjoyed in London and the Continental cities. But all this and more will be ours within a generation. This is more than a wish. It is a conviction.

ARNOLD DALY.

"THE GREATEST IS CHARITY."

MERRY Christmas and a Happy New Year" was naturally the conventional greeting which occurred to me when I received the request to make some expression in keeping with the holiday season.

It is a trite saying at best, and on occasions I fear grows somewhat meaningless from the frequency of its reiteration.

I do think, however, there is one thing which player-folk might profitably bear in mind during this time of peace on earth. It is Charity. Not the pocket charity which finds its expression in the open purse, but charity of speech.

It is a deplorable fact that the stage more than any other profession is afflicted by the spirit of jealousy. It is natural, perhaps, yet it is wrong. We players are so much like a big family. We see so much of each other, and from the manner of our lives we are thrown closely together and discover one another's weaknesses more than other classes of people. Then, as soon as we begin to talk shop, we unfortunately revert to personalities.

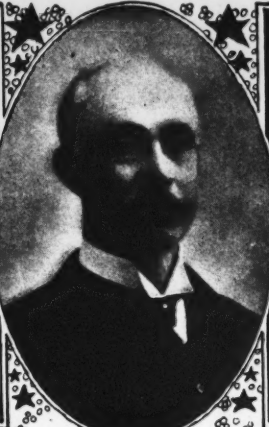
This should not be so.

If there is any advice that I might offer to the dramatic profession, it is this:

Mr. Player, Mrs. Player or Miss Player, when



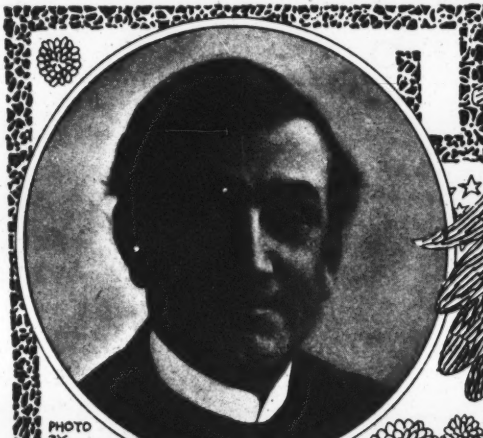
ELEANOR ROBSON
PHOTO BY SARONY



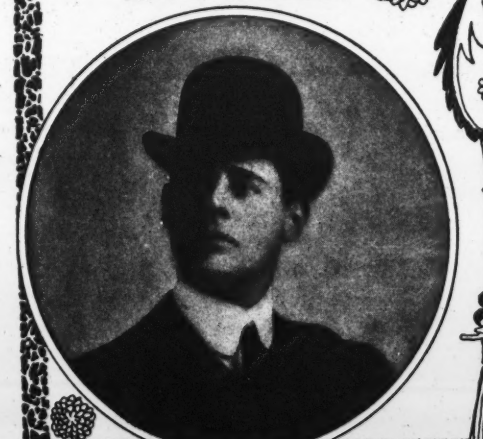
OLIVER BYRON
PHOTO BY OTTO SARONY



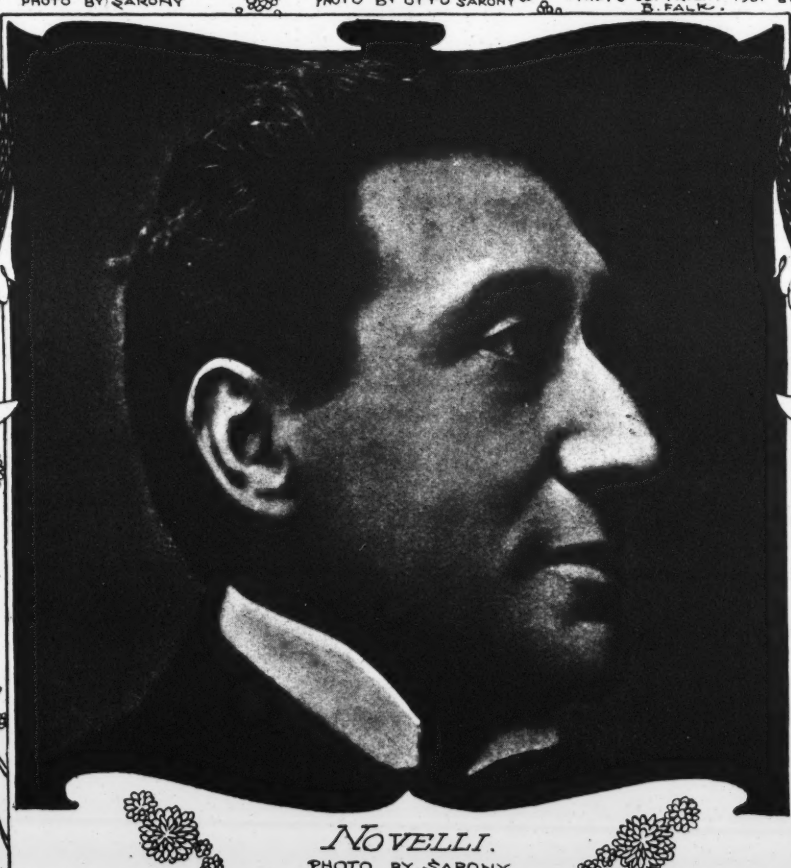
LILLIAN RUSSELL
PHOTO COPYRIGHT 1901 BY B. FALK



EZRA KENDALL.
PHOTO BY ARMSTRONG.



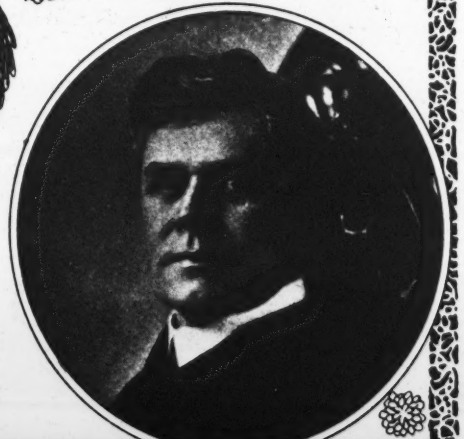
ROBERT LORRAINE.
PHOTO BY THE TONNELÉ CO.



NOVELLI.
PHOTO BY SARONY



KYLE BELLEVUE.
PHOTO BY SARONY.



GEORGE BRODERICK
PHOTO BY BAKER ART GALLERY

patia sono acquisite alla Grande Repubblica Americana ed al suo meraviglioso progresso.

E da un pezzo l'ambizione della mia carriera di artista l'apparire davanti al pubblico degli Stati Uniti e guadagnarne l'approvazione, ed o confesso francamente che attendo l'iniziale rappresentazione in New York con un interesse ed una impazienza mai eguagliati per intensità in tutto il corso della mia carriera professionale.

Piacervi gradire i più sinceri auguri per le prossime feste dal

Vostro Devotissimo.

Ermete Novelli

Translation.

"Early in January will witness the inauguration of my first professional visit to the United States—my first visit, professional or otherwise. How could I entertain aught else but good wishes for the American stage? Selfishness alone does not inspire this sentiment, however, for the marvelously great republic and its astounding achievements has for many years enlisted my sympathies and my admiration. It has been the ambition of my career to appear before and to please an American audience, and I frankly confess that I am looking forward to my opening performance in New York, on the evening of Jan. 8, with an interest and anxiety I never experienced before in my professional existence. Please place on record the holiday greetings of Yours devotedly,

ERMETE NOVELLI.

THE WISH OF A NOBLE HEART.

WHILE I was doing my Christmas shopping in New York I was pained continually at the spectacle of old actors, often of good old actors, waiting about in the faint hope of employment. Their clothes were seedy, their faces pinched and drawn, their eyes full of an unspoken appeal. "I wish," I said to myself,

may be alleviated by sympathy, is the best. It is to this end that the actor's art, rightly considered, tends; for this is the eventual truth that must underlie all attempts to portray life by whatsoever means; and that art is the most effective that most clearly induces the mood of mind to which this truth inevitably leads.

Ermete Novelli

NO DOUBT FOR THE FUTURE.

THE future of the American stage? Who can doubt that it will be along the line of progress and that progress which means all that the word implies? The American stage has ever been educational and progressive, and although we are credited with being a commercial people and disposed to give the public what it demands, yet the history of American management will record many instances of heroic self-sacrifice in the cause of art. These sacrifices have not been wholly in vain, however, for even where they

greater ones that must come. Just enough of everything is what I think most desirable for us all.

Enough of happiness.

A merry Christmas and a happy New Year!

MAY IRWIN.

HOPE FOR AMERICAN ART.

MELANCHOLIA or dyspepsia are the only excuses apparent to me for taking a pessimistic view of the stage in America to-day. We crawl before we walk and walk before we run. I do not say that we are speeding our fastest toward the goal of true dramatic art, but we are on our feet and moving steadily (if slowly) in the right path. The bridge-jumper, the divorcee and the soap-bubble star are being shifted nearer to Huber's and farther from Broadway every day. Public taste is ripening into the attainment of fixed standards. The welcome for the play of real worth is warmer and the demand for acting marked by subtlety and finesse as well as sincerity and strength is more insistent than ever before. I believe that the future will see the best actors, the best plays and the best

you rise on New Year's morning make this resolution and keep it:

"I honestly resolve never to speak disparagingly of any one in my profession. If some one in my company, some unknown, makes an unexpected hit which throws me a trifle up stage and causes my name to be printed far down in the dramatic criticisms, I promise to congratulate the lucky one from the bottom of my heart and stifle the jealous thoughts and unkind words which may occur.

"I will do this and await my own opportunity. When it arrives I will attempt to embrace it, and if I am successful I shall assume nothing, but be as kind and pleasant to those who are struggling at the bottom of the ladder as I am to those who have already achieved the topmost rung."

This advice is for stars as well as supers.

Charles Robson

CHEER FROM BRACKETT.

I SINCERELY hope that my enforced delay in replying to your recent letter of inquiry has not occasioned public distress—no panic, or riot, or anything of that kind, you know. I imagine that you could make clear, in one of your lucid paragraphs, and without too great consumption of space, the difficulties that always attend postal connections with the followers of the one-night stand route—and it is perhaps your duty so to do. But I digress—and here comes the train for Bumpville. What I started to say, when I found this smooth spot on the top of a providentially placed stump, waiting for daylight, was—that I still have hopes.

Still hoping.

Ermete Novelli

THE TRULY GREAT ARE HUMBLE.

Je serais sûrement accusée de temerité si je me permettais de parler, à un public Américain du passé, présent et futur du théâtre Américain. Je ne peux prendre sur cet argument que la position d'un humble étudiant et non pas celle d'un maître. Mais je peux m'arroger le droit de parler de mon art, de notre art, pour qui on devrait avoir les mêmes ambitions et regarder au même but chez tous les peuples qui connaissent la civilisation et dans toute langue qui puisse exprimer aspirations et espérances. Pour ce qui me regarde, je puis seulement espérer que mes faibles mérites puissent trouver faveur auprès des amis de la France. Et quels amis compte la France plus loyaux des plus jolies femmes et des hommes plus braves du monde, les Américains?

I can send to the American stage and its people, the annihilation of the Syndicate.

DAVID WARFIELD.

HOPEFUL GREETING FROM RAFFLES.

I WRITE this from Helena, Mont., one of the stopping places on the return leg of the journey to the Coast, which my friend A. J. Raffles and myself and our associates—conspiring and otherwise—are just now completing. If after making that tour one fails to entertain a longing, intense and persistent, for the improvement of the American stage, or would hesitate an instant to lift up his voice in the way of contribution to a universal benison for the American stage's present and existing advantages, then one must be a hardened wretch indeed. That the

A DESIRE FOR BETTER THINGS.

EVERY actor whose heart is in his work probably wishes, as I do, that every Christmas may find the art of the theatre farther from its present position and nearer a place with the other fine arts. There is no art in the ordinary performance of to-day; there is no art in the performance required by audience. The theatre is first and last a resort for entertainment, for amusement. That this condition may be a transitory one is the Christmas wish of

HERBERT KELCEY.

THE TRUE ARTIST HAS IDEALS.

IN view of the fact that the greater portion of my life has been spent in comic opera, it is not unnatural that my wishes this Christmas, as

the disposition is constantly tending more and more toward a higher and a better plane—a desire already and always more strongly manifest in managerial circles than the public is wont to give it credit for.

E. J. Morgan.

BIG HEARTED GOOD WILL TO ALL.

A MERRY CHRISTMAS! is my cry. To every person the world means some separate thing, and I should like to think that each might get what he desired. I have no high-



MISS FRANCES GOLDEN.

PHOTO BY ELMER CHICKERING



EFFIE SHANNON.

PHOTO BY SARONY.



MAXINE ELLIOTT.

PHOTO BY BURR MCINTOSH



ARNOLD DALY.

PHOTO BY HADAWAY.



DE WOLF HOPPER.

PHOTO BY HALL.



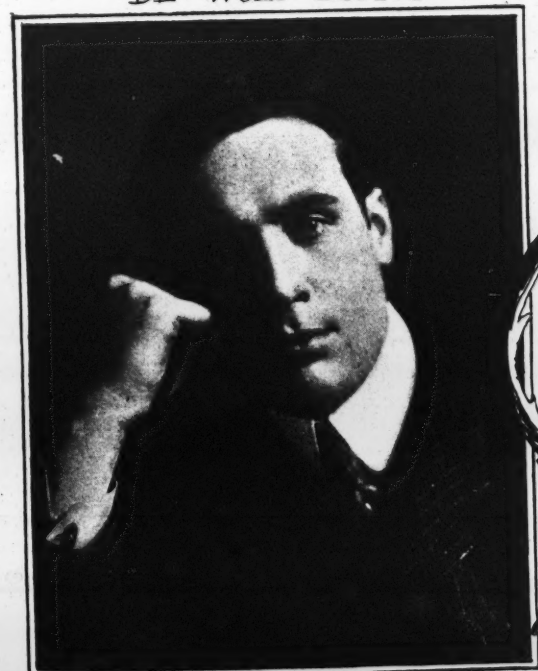
MME. REJANE.

PHOTO BY SARONY.



HERBERT KELCEY

PHOTO BY D. D. SPELLMAN



EDWARD MORGAN.

PHOTO BY BUSHNELL.

C'est espoir je le chéris du plus profond de mon âme.

Rejane.

Translation.

"Would it not seem audacious for me to speak authoritatively to an American audience of the past, present or future of the American stage? I am but a student of the theme myself, and among the humblest—not a tutor. I can speak for my art, however, of our art, which should have the same ambitions, the same goal, in every land that knows civilization, in every tongue that aspires and hopes. As for myself, I can only hope that such accomplishments as I may possess will find favor with the friends of France, and France's friends ever—the most beautiful women and the most gallant of men on earth, the Americans? I cherish the hope.

REJANE.

BRAVE CHEER OF A FIGHTER.

It would be the most lamentable thing that could happen to the American stage if the syndicate of six men should secure control of it. I therefore wish, as the most desirable, that its power should grow less and less and eventually disappear. This is the best holiday greeting that

American stage is progressing no one can doubt—it could not stand still if it would. Whether it is progressing in precisely the way we all hope it will is another question, and one, perhaps, as subject to doubt as is the problem, "What is Progression?" Of one thing we can rest assured, and that is that if the American stage trend be toward "art," then the records of all the schools, from time immemorial, will soon sink into the dim profound, for America is certainly intense and beyond compare in all that she undertakes. At all events, here's greetings from one who is proud to be identified with the American stage.

Yours while,

Stuart Bowen.

on previous Christmas days, should be for the betterment of that class of entertainment. If audiences would but demand as much legitimacy in musical performances as in dramatic, if that demand produced librettists and composers with high aims, if, in short, musical comedy might be made worthier of its name, my utmost desires would be fulfilled.

LILLIAN RUSSELL.

COURAGE FOR THE FUTURE.

To perfect myself in my work, and in a way that will find favor with myself and the public as well, advancement in my art, and on broadening lines, these are my personal hopes and ambitions, my everyday as well as my "holiday wishes."

As for the American stage, I have no fear, entertain no doubt. Its course is ever onward and upward. The barriers that at one time confined and circumscribed have been broken down, and

souled wishes for the future of the stage. I think that the theatre is as well off now as ever in its history, that actors are as good, and that public interest in the playhouse promises more than ever before. So I can only wish every one a plain, old-fashioned "Merry Christmas."

DE WOLF HOPPER.

WITH MODEST CHARM OF MERIT.

I SEND you my latest photograph with much pleasure, but when you ask me to write my views on any subject for publication I have just the same ghastly sort of stage fright that I am sure you would have if I turned the tables and asked you to "speak out" on the stage.

I simply can't.

I hope the world wags joyously for you, and to you and to the stage folk for whom you write I send most cordial greetings.

MAXINE ELLIOTT.

IMPRactical GOOD WISH.

I HAVE a wish, and it is one, I think, needs but the suggestion to be realized; it is that every actor and actress in employment would as a Christmas offering buy at least \$1 worth of the Actors' Fund Home stamps. This great charity should appeal to every member of our profession. Think what a sum would be realized and what a vast amount of good it would do.

GEORGE BRODERICK.

FIRST LOVE

[All rights reserved.]

THE library was empty. The library fire glowed cosily across to the opal-tinted eye of the reading lamp. The big chairs spread their dry leather laps and sat low, but their inviting arms were empty.

Eager feet were heard hurrying; then Molly ran in and came straight to the fire. The firelight kissed her cheeks to a daintier pink and helped her as she placed her husband's slippers and smoking jacket to toast.

She halted the little tune she was humming and listened with heart, eye and ear for his coming. She turned his favorite chair to just the right angle between fire and lamplight. She found the stock lists in the evening paper and folded it so they might catch his eye. She hoped all these tempting comforts would keep him home just this one evening. There was an especial reason why this evening was important.

She opened the cigar safe and jammed more matches in the match holder. Then she listened



He found the daintily bound book, and had sat down to copy out the number when Molly returned.

and thought a moment. One cigar she left by the open paper, and beside it she laid two matches, for Jack was so impulsive—he usually broke the first. How well she knew him! Did he understand her as thoroughly?

Glancing about to see if there were not some alluring thing she had forgotten, her eyes lingered on the face of a chubby baby whose photograph stood in the center of the mantel. The light faded from her eyes. With a dry sob she whispered: "If my baby were only living to love me!"

But she knew men only care for smiles, as bees will not linger by sweetless flowers. Schooled by long habit, she smiled and eagerly caught up his smoking jacket and held it ready when his step was heard coming.

As he entered her arms fell and her smile died, for he had on his top-coat and was drawing on his gloves. Her tone was dead and without the flicker of reproach as she asked: "You're not going to the club to-night, Jack?"

With the breezy heartiness of a self-satisfied, jolly egotist he answered: "Sorry, Molly, but I've an engagement. I promised the boys I'd come. They're giving a dinner to Cranston, the English actor. I'm toast-master." She smiled like a mother over a too-impulsive child: "You're such a jolly good fellow—at the club?"

He laughed. "Yes, the boys do say a dinner never goes off right without me."

She was folding his warmed smoking jacket. "It's a dinner at the club, or something, every night, Jack."

As there was no tinge of bitterness in her tones, he smiled, self-satisfied. "I can't help being a jolly good fellow, you know."

"If I could only hear a little of that fun sometimes."

"It's so different talking to you women. You know nothing of stocks, horses or baseball. I know nothing—and care less—for bias, babies or pudding. You know I'm never so happy as when I'm with you."

"You always were self-denying, Jack." And she smiled.

His gloves were on and he started for the door. Lying near it he noticed one of those artist's manikins which look like a big doll. He had borrowed it for Molly to use in some church tableaux.

"Hello!" he cried, "that dummy of Parker's here yet? We've kept it a whole week. He may need it at the studio."

"Don't you remember, Jack, you asked me this morning to have it out ready for the expressman?"

"So I did. I forgot. I was to stop and tell him on the way to the office. I'll do it to-night. What's Parker's address?"

Molly wrote the address for him and laid it

on the table as, struck by a droll idea, Jack laughed and said: "How natural it looks! You're always wanting company; here it is for you! The only man in the house!"

Her thoughts were not merry as she said, gently: "I did dare hope that you were not going out to-night, Jack. To-morrow's my birthday, and"—As her eye rested a moment on the baby's picture her voice almost choked in spite of the months she had forced it to be only what was most pleasant for him to hear. "And—a year ago to-night, our baby died."

"By Jove! I forgot! I'm awfully sorry!" He really did regret, in the man way. "I'll try and stop in to-morrow night. No, I can't to-morrow night. I've an engagement at that directors' meeting, but the night after—I'll try."

She held up her eager lips for his kiss. He was looking at his watch and did not see their longing. "I'm late." He put his watch back, hurriedly kissed her face anywhere and started. "Good night. Don't sit up for me; we're going to have a vaudeville afterward."

Her shoulders shrunk as from a blow when the outside door shut sharply.

"Another lonely evening!" she sighed. "One more, with my hungry heart eating itself. The taste is so bitter! Had I known the loneliness of marriage when I was a girl!"

Her voice floated listlessly, as crepe swings at the door of a loved one lying confined. "He couldn't desert the boys—but his wife. I do love him, but an iceberg freezes the bird that flies to it. I'm like a bird blown out to sea. The husband is the wife's greatest tempter. I can't endure this much longer. Either he must again be my lover, or—shall I do it by being merry? No, I've been that. Sad? Makes sadder still. We love to pity a man; they despise us when they pity. Love, born in a dimple, dies in a wrinkle. Shall I go away? No; I can not run out of my own shoes. Shall I make him jealous? No! No! That's low. A love won lowly, dies quickly. Oh! for the manly lover who was my god! To touch again the man—my hero, my knight! Father,"—her hands closed, as children close them at prayer—"Father, save me to him! Teach him that love is self-sacrifice. I've seen him protect tenderly a bird whose wing was broken—but now he does not protect me when my heart is breaking. Oh! I shall go mad for loneliness in this empty home." She looked about at the unsympathetic walls and sobbed a dry sob as she retasted the bitter word, "Home!"

Dreadfully Molly began putting away the things of his she had brought out so hopefully. She picked up the two matches. The cigar box closed with a little thud, like a coffin lid. Her eye paused at the card on which she had written the address he wanted. "He's forgotten again, careless boy!" and, catching it up, ran to the window. The snow was falling gently by the cold street lamps. "He's not in sight." As Molly moved back, she started; the manikin looked so like a living man. Then she remembered the very words Jack used. She had been too pre-occupied to note them at the time. "The only man in the house. Here's company for you." She smiled drearily, but she must talk to some one to keep back the tears. "You empty-headed thing! You'd make a fine society man. You're as silent as if you were a husband." She placed Jack's smoking jacket about its shoulders. "It's a long time since I've played with dolls. Husbands are big dolls. Your wife couldn't make you feel generous by a good dinner."

Her own make-believe half amused her. She rolled the figure to the fire. "This is Jack's chair. There! That's Jack's way when he listens to me. I can't amuse Jack and keep him home. I wonder if I can amuse you. You'll have to listen, whether you wish to or not. Poor thing! Husbands and dolls can shut their eyes. Oh! You're so bald, your face so empty! I can't talk to you like that. I'll lend you Jack's golf cap. It's upstairs." She started for the door, but turned on the threshold and dropped a little curtsey and said: "Pray excuse me a moment; I'll be right back." She ran lightly upstairs.

Hardly had the door closed behind her when Jack hurried in. "Oh, I say, Molly! That address! Not here? Wonder where she keeps it."

The place that naturally suggested itself was her address book. This he found on her writing desk, which stood in a little alcove she liked because the curving bay windows flooded it with joyous sunlight. He found the daintily bound book and had sat down to copy out the number when Molly returned. The alcove's curve hid him from sight. After putting on the golf cap, she went on with her make-believe.

"Isn't this charming, now? Conversation is nice when one does all the talking and the other listens. Yes, I have the advantage every woman loves; I can have the last word and you can't help yourself. Why don't you laugh? Why, Jack, dear, this is almost as bad as if I had married an English duke! Now, I'll get my work ready and we will have a charming little talk. You can't thread my needle for me, you stupid thing! Men are so clumsy!"

Jack could not help hearing. He was not the kind of man who would plan to listen. At first he thought it would be such a good joke when he came out.

Molly went on with her play, fighting to keep away the dread loneliness waiting at her heart's door. "Are you sure you're not in a draught, Jack, dear? A man never knows a thing till it happens; the good wife turns off a cold before the first sneeze. I know, Jack, dear, it's awfully hard to talk to a stupid woman like me. It's because I'm your wife, I suppose. Ah! The honey's all dripped out of our honeymoon. It's a dry moon now. Strange! Other men find me pleasing when I talk to them. So just try—try to bring out my few weak candles. Let me give you a glimmer. Flint can't strike fire alone. Do try! Stupid! You've no heart. Husbands have hearts. Ah, me!" She sighed. But, determined not to be sad, she fought it as she had done for years. She sprang up lightly and cried cheerily to the manikin she was pretending was her husband. "See the gown I've on to-night! Don't you like it, Jack? It's so different from those I wore when we were first married, and so poor. Then we were just work people together, in those dear old days you've learned to despise lately. Then we were rich in love's gold. Now we have only money. Jack, do you remember that first reverse you had in Wall Street? When you came home looking glum, broken, tragic, and sat down so, with your head so, your arms so. I knelt down like this," she went down on the rug in front of the figure, "and talked long, long. You liked my talk that day, Jack, as I told you how you had your baby and your wife, and we'd been poor together before. Then you took me on your knee. Oh, Jack, dear! I didn't bore you that day." The sobs nearly came, but she began again, brightly: "Jack, do you remember those dear first days when I did the housework and washing at home, and you worked for two dollars a day? That was before you invented the engine, you know. Weren't those jolly old days, too, when we were boy and girl together—playmates? I used to like your sled best in the Winter, and in the Summer you used to help me fill my pail with strawberries, and pick the flowers I couldn't reach. How awkward you were, Jack! And don't you remember, once, at a children's party, giving me a card? I have it yet. It says: 'May I have the pleasure of

loved each other so much even the angels in Heaven must have been envious."

"I came out of that holy place like this!"—Molly was now imitating her maidenly way. "I was thinking of you, and just floating down on clouds of bliss to awkward you, standing there at the door. You said: 'May—may I see—see you home, Miss Galloway?'"

"I was so afraid of you, all suddenly. I didn't dare look up into your face, but hung my head and floated on like this. My hand was slipping off your arm and I didn't even dare push it back on. The streets of our village seemed like the golden pavements of Heaven to little, frightened me. You needn't smile, Jack, dear. You were just as frightened, for you didn't say one single word. Not a word then—just like now—but somehow it was so different. At our little home I asked: 'Will you come in?'"

"I can't."
"You might."
"It's late."
"Only nine."

"Our parlor seemed larger when you came in. We were alone together. You sat like that—I sat like this. You looked! I looked. Somehow our chairs grew nearer—nearer. The married moments melted into golden glory as our two souls first recognized each other, and, in silence, stood apart from all the world, by first love sanctified. Suddenly father's voice: 'Molly, ain't that fellow gone yet? You're burning too much oil.' But we weren't burning too much oil."

"In another hour you succeeded in getting as far as the door. I gave you your hat. As you took it, you took your first kiss. How it happened I don't know. Don't ask me."

"Good night, Molly!"

"Good night, Jack! Sh! Button your coat up warm so you won't take cold."

"You mustn't stand out in the cold too long, Molly."

"You don't seem in a hurry to go."

"I don't want to go, somehow—I can talk to you better here in the moonlight, Molly."

"Oh, Jack! Your name was honey on my lips. I saw it everywhere and dreaded lest every one would read it in my eyes."



As he entered her arms fell and her smile died, for he had on his top-coat and was drawing on his gloves.

seeing you home, or can I sit on the fence and see you go by? Isn't it silly? It didn't seem a bit silly then."

"How you did it! So boyishly awkward! You stood up like this. Tried to bow and stuck your arm out like this—no, more awkwardly, like that—just like a joint of stove pipe."

Mollie laughed happily at the memory and sitting on the chair arm, close to the dummy, quite forgetting it was not Jack, went on:

"Then, years later, that one night I never can forget: It was at the old church house in the village. I came out from prayer meeting, where we had sung those dear old songs of heavenly love, but meaning each other all the time. Why, when I sang, 'Abide with me' I was only telling you to wait for me. I watched you—my whole girl's soul in my eyes. The old deacon's prayers seemed so very, very long. I thought he would never say 'Amen' so I could get out to you. Our love was our religion then. I don't think God was angry that we

"What's that? It can't be the clock! 1-2-3-4-10! Heavens! I must go!"

"Good night, Jack."

"Just one more, Molly!"

"Well, just one, but it must be the last."

"Oh! Molly!"

"Oh! Jack!"

"Oh! Ah!"

"Helgho! Say, Jack."

"What, dear?"

"What will father say if he's awake? There goes that horrid clock again. 1-2-10-11!"

"Whew! I mustn't keep you out any longer. Again, Molly."

"Oh! Jack!"

"I'm afraid you'll catch cold."

"Not with your coat sleeve like this."

"Molly!"

"Jack!"

"The stars!"

"Let's count the stars."

"All right. 1-2-3-4-5-6-10-25-50-100-1,000."

"You missed one."
 "I'm tired of stars, Jack."
 "Lean on me. I could count stars forever with you here like this."
 "So could I, Jack."
 "Let's, Molly."
 "Ask father."
 "He's asleep, now."
 "Come to-morrow. Oh! Horrors! 9-10-11-12!"
 "Goodness! Midnight! Good night, Molly!"

"Good night, Jack."
 "And we had not said a thing sensible for three whole hours! Oh! What a difference marriage makes in a lover!"
 "Ah, Jack, dear! On that day when we walked home from the little church together, after we'd been blessed by the minister, life lay open before us like a great book of Hope. I meant it when I gave my life, my soul, my all, 'till death do part.' He didn't say anything about business or the club. Oh, Jack! Jack!

How can you forget when our baby was born? The doctors gave me up. I can see the look of agony on your face as you groaned: 'For God's sake, save her! Take all I have, but save her!'
 "But I came back from the Black River with just my life, and one little other one. As you kissed me I was half your life. You loved the baby, too. More did He who loveth little children, for He took it, a year ago to-night. Together we stood by the open grave and heard the thud of the earth on the coffin. When we got

back to this empty house you put your strong arms so close about my bleeding heart and said I was all your life. Oh! If my baby were only living to love me!"

Her face was down in her arms with her baby's photograph. She had not heard Jack's step as he came forward and with choking voice cried: "Forgive me, Molly." She turned, and with only one look, went into his arms with a glad "Jack, dear!" and the library fire smiled cosily across to the opal-tinted lamp.

ALFRED ALLEN.

T H E E N D



IN THESPIAN LAND.



"I was the property man who told me this story. His name is Billy."

Some folks do not believe in ghosts, and I do not expect them to take much stock in Billy's experiences. But that makes no difference. In spite of their sneering skepticism we know that the world is full

of ghosts and we all feel their haunting presence at times. And Thespian Land is a land of ghosts—ghosts of whom we are fond and proud. Indeed, they have been our closest associates. To them we have breathed our dearest ambitions and struggled to enthrall with our highest ideals. But there—I must tell Billy's story.

The experience happened on last New Year's night. The theatre is an old one, and has seen "The Innumerable stars shining in order."

In its atmosphere is that superior sniff of the palmy days when everything was so beautifully perfect in the drama.

On this particular New Year's night Billy was filled with a celebration dinner and felt drowsy. So when he had attended to the props, he sank down on a bundle of curtains in the property room and went to sleep. At first the distant music of the orchestra and the hum of the actors' voices reached his lethargic senses, but gradually these sounds toned away into silence and he was lost to the world of sensation.

How long he slept he did not know. They never do. But it must have been some time before he awoke with a start and a chill. The theatre had grown cold, was dark as pitch and a strange thing was happening. Billy felt all the blood in his body rush to his head and thrill in his ears, and under his skin was a queer, prickling sensation. He dare not move.

At one side of the property room stood a grandfather's clock. That clock was now striking—striking in a wheezy, persistent way, as though trying to make up for years of silence. What did it mean? No one had wound it up; no one could wind it up, simply because it had no inside to wind. But still it kept right on in its uncanny striking. Then, suddenly, a voice came out of the darkness—a stern, commanding voice, and it said:

"Lights, more lights, for our trifling, foolish banquet."

Then followed a rattling among the candles and lanterns on the high shelf running along one side of the property room. In another instant a blaze of light from these ordinarily feeble stage illuminators filled the place.

And what a scene it revealed! Fear paralyzed Billy, but no one seemed to notice him. I say "no one," for the place was crowded with all sorts and conditions of men and women. Some were laughing, some crying, and all were talking. It was an emotional assembly. Bits of their conversation drifted to Billy's ears.

"Who wrote the invitations?"
 It was a woman who asked this question, and she asked it in a deep, suspicious voice.

"Jim the Penman," some one answered.
 "Lucretia Borgia knows a thing or two about

banquets herself," another whispered, "and she keeps her weather eye always open."

Just then an elderly woman with corkscrew curls came forward and said in a brisk, practical way:

"How shiftless for everybody to stand here talking. I never did see such folks to talk. Why, when you can't get anybody to talk to, you have soliloquies."

"Not in the new school," a gentleman in modern clothes objected. "There is where you old-timers have the advantage of us. Now when there is no one to whom we can talk, we must act."

"Then do a little actin' this minute," the old lady suggested. "Fly round and get the supper ready. Then we can spout as much as we like. Uncle Tom, you had better keep Eva out of that draught, for I don't see anything in this theatre that would do for an apotheosis scene. Who knows where Billy keeps the prop. turkey?"

"You had better set Wool and Topsy to find the turkey," was the suggestion of a good-natured looking man who wore a long linen duster and spoke with a Yankee drawl.

"Salem has whittled through so many seasons in the Octoroon that he is right on to the foul nigger jokes," some one called out jovially above the din and bustle that followed.

Billy groaned when he saw all of his props being pulled down. The lady with the corkscrew curls, whom every one called "Aunt Ophelia," superintended the feast.

Several there were who seemed more interested in each other than they were in the supper. One young man and woman, dressed in cigarette picture clothes, drifted off to one side, where stood a piece of scenery belonging to a balcony. There they stood, holding hands, oblivious of everything around them, and talked about "yonder lark" instead of turkey. Two gentlemen conversed mysteriously in a corner. Billy heard some one say of them:

"See Faust and Ulysses. They have been all the evening discussing the improvements on hell scenes."

"What ails Hope Langham?"

"Oh, she is jealous of Bob Clay," a young woman replied, in a Southern accent. "Ever since they dramatized the Soldiers of Fortune, and put him on the stage, the matinee girls have gone on about him shamelessly. I don't care for that sort of soldier myself. I prefer an Uncle Sam uniform."

And she gazed fondly at a silent gentleman who was smoking a cigar and examining the prop. telegraph machine.

Just then a pale looking woman with a consumptive cough floated into the room. At sight of her Aunt Ophelia gave such a shocked start that she nearly spilled the prop salad.

"Fer the land sakes! Why, if there ain't Camille! I'd like to know who invited her!"

"Oh, well; never mind," a neighbor soothed. "She left her past in the first act, you know; and she hasn't anything left now but her cough, poor thing. The Lord knows that she has been made to suffer enough for all the sins she ever committed through being played by every rep. show on the road."

"There are others," sighed a lady in goggles.

"If only they had left me between the covers o' East Lynne!"

"But the managers needed you," a man said, in tones of passionate protest, "and for that reason we are dragged out of our chapters and turned into acts. I was content with my pipe dreams, as Dickens made me. But some manager saw money in me, and that was my finish. I was dramatized, and then they had the audacity to call it The Only Way. It is maddening! Monte Cristo, can't you think up some scheme of revenge?"

"I own that I have thought of various retaliations. That has become a second nature to me," replied the gentleman addressed. "But, Carton, you have not so much complaint. You were given a production with plenty of associates, while my life history has been cut down and doubled until I have hard work to find three men in the cast to kill."

"Think of me," Uncle Tom wailed. "I have been played by a man, a woman, a child and a goat."

"I propose that we organize a society of protest," a young woman said, vindictively.

"Oh, Becky Sharp, you haven't any kick coming. They gave you nearly all the lines there were in the play."

"I wonder," put in an old man, in a rambling way and with a German accent, "when Joseph Jefferson is ever going to give me a rest."

"But you can always sleep," a lady cried in tragic tones. "while I must keep on walking and carrying tallow candles, just because I tried to boost a husband who went daffy over three witches."

"Still, you belong to Shakespeare. And if you didn't succeed in your husband boosting act you are supposed to lift the stage. Why, all this fuss for a National Theatre is mostly to give your Shakespeare crowd a chance to appear again. The rest of us are out of the run when it comes to this here stage-lifting racket."

"You are not quite exact in your statements, David Harum," said a tall, ennuied gentleman, whom Billy recognized as Sherlock Holmes. "But you belong to the rural drama, and, of course, one can't expect you to be posted on metropolitan affairs. The Shakespearean crowd is only used as a literary sugar coat for the dramatic pill of Ibsen, Maeterlinck, Bernard Shaw and Sydney Rosenfeld."

"Ah, good sirs, you are jealous of us," declared the melancholy Dane. "You have not filled libraries with books of analysis. You have not been diagrammed by a Richard Moulton and made over into a problem in geometry. You have not been given all kinds of hot air on lecture platforms. No generations of specialists have diagnosed your sanity. No Alfred Ayres has had fits over the emphasis in your speeches."

Sherlock Holmes smiled wearily.
 "No, to be sure; but I will bet you all of Billy's prop. money that I can settle the subject of your sanity in two minutes."

Here Ophelia rushed forward.
 "Oh, don't let him! Just as soon as Hamlet's sanity is settled he will lose his interest and I will lose my reputation."

The melancholy Dane looked frightened, and a catastrophe was averted by some one calling out just then:

"Supper is ready."

A general move for the supper table changed the course of thought.

"I suppose John Storm will have to ask the blessing," some one whispered as the crowd passed Billy.

"I suppose so. That's part of his pose. But did you ever notice how many Glories he puts in his prayers?"

"I do hope that Hamlet will spare us his soliloquy to-night," another sighed.

"I don't think that he will be apt to give it, for William Whiter isn't here to criticize it."

A dashing sort of gentleman in cosy-corner clothes was going out to supper with a lady whose scant attire made Billy remember her as Cleopatra. When they passed him he heard the gentleman say:

"Have you noticed how that Ibsen crowd all flock by themselves, and how serious they look?"

"Yes, Don Cesar," the lady replied, and sent him a coquettish glance. "But they belong to problem plays, you know, and have a morbid reputation to sustain. I prefer the romantic myself. Now, you and I can have all the fun there is going, for we never did have any characters to worry over. You are just my sort; then you are named after a very dear friend of mine."

Pickwick passed with Becky Sharp.

"That was an excellent suggestion of yours, Becky—that suggestion of a club to discuss the novel dramatization problem. If there is anything that I dote on it is a club for discussion. I enjoy all sorts of knotty subjects, from rum punch to widows."

The next thing that Billy caught above the din was a criticism of himself. It came from the Silver King, who held a glass up before his eyes.

"That is d—d bad wine."

A tall, lank man, having a blue ribbon in his buttonhole, started and said, in a shocked way:

"Oh, my!"

Whereupon the Silver King looked about him and apologized.

"Excuse me, ladies and gentlemen, I have no wish to offend. I know that the Private Secretary prefers water—when he has his goloshes. Yet his temperance attitude is something of a pose, for he was stolen from the German, and was, most likely, born in a beer inspiration. But in my time I have been a pretty good judge of the sparkling bowl, and I will now tell you the secret of my life."

Every one looked around informally at the orchestra leader, who took up the cue and played tremulous music, and the Silver King continued, looking from his finger nails to an imaginary gallery:

"It was, ladies and gentlemen, the kind of stage wine that Billy and other property men furnished me that made me reform."

There was a ripple of sympathetic applause, and the whole company raised their glasses to drink. Then the fun waxed loud and merry, and when at last the party broke up they sang a song in which all joined, from Agamemnon to Checkers. The refrain of that song was:

"The drama isn't what it used to be."

GERTRUDE ANDREWS.

Laura Keene's Quick Wit.

LAURA KEENE, in addition to the many qualities which made her personality so individual and striking while she was an actress and a manager in New York during the so-called palmy days of the drama in this city, often gave proof of a novel sort of

executive ability. One night when Much Ado About Nothing was to be given in New York it was found almost at the last moment that the costumes were not ready. All the women not in the cast were instantly pressed into service. Under the direction of Laura Keene the un-

finished garments were sewn upon the wearers. The time running short, the distracted actress-manager, who had her own hands full and was still to dress for Beatrice, called the lords and attendants to stand before her, and, sending to the paint-room for a pot and brush, finished the

borders of their jackets and trunks in black paint. "Now keep apart. Don't sit down. Don't come near the ladies." These orders came in her spasmodic, quick speech, and then she was off to array herself in a twinkling for the dainty Lady of Messina.



Famous Paintings of Famous Players.



VIEWING the altered conditions brought about by the encroachments of photography, one is safe in assuming that never again will there arise a century challenging comparison with the eighteenth for the number, distinction and perennial attractiveness of its theatrical paintings. The age of Garrick, Mrs. Siddons, and Miss Follen was the age of Hogarth, Gainsborough, and Reynolds, and even if we could breed a similar race of players or a similar race of artists the probabilities are against the recurrence of such a conjunction. It is in keeping with the fitness of things that such a brilliant cohort of portrait painters should have sprung up in the eighteenth century, for none save those in the front rank could have done justice to the players of that epoch. To conceive the truth of this statement one must project one's self mentally into the period. The bygone actor was distinctly the creature of his immediate environment. To-day, in the full glare of the electric light, the tendency is to build up a character in mosaic work, to deal in minute touches of expressive by-play and to illustrate shades of half-meaning. Such a course was impossible to the eighteenth-century player, whose ill-lit stage, with its guttering

at a table, quill in hand, cogitating over the creation of a prologue. Behind him, his wife leans over to steal away his pen. The conceit was, at best, second hand, for it had already been utilized in Vanloo's picture of Colley Cibber and his daughter. Somehow Hogarth's depiction of Little Davy did not come up to Little Davy's ideal of himself. Notwithstanding, or perhaps because of, the friendship between them, he expressed himself rather vigorously on the subject. Extremely hurt, the sensitive Hogarth ended the matter by dashing a streak of paint across the offending features. Remaining neglected in the master's studio till the time of his death, the picture was eventually sent by his wife to Garrick as a free-will offering. At the sale of Mrs. Garrick's effects, in 1823, it was disposed of for £75, and later on became part of the Royal collection.

It was indicative of the interdependence of the arts and the limitations of painting that the sublimest efforts of mortal brush are powerless of themselves to acquire lasting fame. The picture of the year, unless mechanically reproduced, is quickly forgotten. But at no period in history has the mere engraving of a work endowed it with fictitious reputation. Many are called, few chosen; and the public is the final arbiter.

In regard to players' portraits, the test of endurance in the public eye is the test of fame.

Drury Lane. In this instance Reynolds was happy in his engravers. The picture was superbly scraped in mezzotint by Fisher in 1762, and again, seven years later, by Val. Green. It is now in the Rothschild collection. In dealing with its composition Sir Walter Armstrong well says: "Here everything has been carefully weighed and determined, so much so that the drapery, the turns of the figures, even the facial expressions, seem better suited to sculpture than the prompt art of the brush." And yet the whole was painted in a week. Reynolds is said to have derived his conceit from one of Hogarth's pictures of "The Election," that in which a puzzled farmer is being simultaneously tempted with bribes from both sides. The engraving of "Garrick Between Tragedy and Comedy" was pirated in France, where it was made to symbolize Man-kind between Vice and Virtue.

Sir Joshua's name is pleasantly associated with another famous painting in which Garrick figures prominently—Zoffany's "Scene from The Alchemist." The precursor of Clint as a specialist in theatrical portraiture, Zoffany in painting Garrick as Abel Druggier succeeded where many a finer artist would have failed. The mingled facial expression, all compact of cunning and credulity, is marvelously rendered. No portrait of Garrick in stage character is comparable with it. Burton as Subtle and John Palmer as Face are equally well depicted. Sir Joshua was quick to see the merits of the picture when it was exhibited at the Royal Academy in 1770, and lost no time in securing it at the stipulated price of one hundred guineas. Half an hour later my Lord Carlisle evinced a desire to become its possessor and offered Reynolds £20 profit on his bargain. This he agreed to, but generously handed over the whole of the money to his brother artist. The "Scene from the Alchemist" enjoys the rare distinction of being one of the few noted paintings of famous players that have never come under the auctioneer's hammer. It was lent not long ago by the Earl of Carlisle to the Guelph Exhibition.

In striking contrast with Sir Joshua's treatment of Zoffany was Dance's behavior toward Garrick when similarly tempted. After painting the actor as Richard III on Bosworth Field, Dance sold the sitter his own picture. Dining with the Garricks a few days later, the artist coolly informed his host that he purposed going back on his bargain (the painting not being yet delivered), as Sir Watkins Williams had offered him £50 more than the price agreed upon. Garrick received the intelligence with remarkable composure; he was a much depainted man, and one portrait more or less did not signify. Not so his wife, who took the disappointment to heart, having already arranged where the painting was to hang. With infinite tact Little Davy, who was always lover as well as husband to his helpmate, applied balm to the wound by informing her that before another day had passed she should see the space filled by a much handsomer picture. In keeping his word, he paid his spouse the most graceful of compliments. On the following morning he had the vacant place covered with a large and costly mirror, and, in accord with his charming conceit, led Mrs. Garrick up to it that she might see—herself.

Archæology had not crept into the theatre in those days, and Garrick wore many an anachronistic costume in Shakespeare that would evoke howls of derision in these punctilious times. Consequently Dance may have merely followed his lead, and not blundered on his own account, when he represented Richard III wearing the Order of

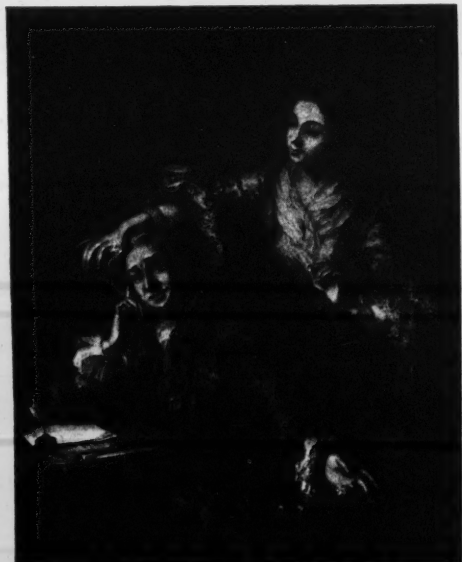
the Garter, a decoration which dates no further back than the year 1626.

Truly, the mills of the gods grind slowly, but they grind exceeding fine. Dance was curiously repaid for his shabby treatment of Garrick. Years later, when Samuel Reynolds came to engrave the picture, he unwittingly robbed the painter of his due by ascribing it to Sir Joshua. Equally with Garrick, Mrs. Siddons sat to all



Garrick Between Tragedy and Comedy (Reynolds).

candles and smoking oil lamps, demanded breadth rather than subtlety, rhetoric rather than colloquialism. The grand manner was largely conditioned by the physical limitations of the playhouse. Although the acting invariably took place on the extreme front of the stage, face-play had to be forceful and exaggerated. No Sadow of to-day has his general muscular system more equably developed or better under control than were the muscles in Garrick's face. Little Davy's lifelong friend, Dr. Johnson, once explained to a distinguished assembly that the great actor looked ten years older than his age, owing to the wear and tear of this continual use of features. Similarly, one also recalls that the lines on old Macklin's face were expressively referred to as "cordage." Conditions have changed, and with them the trade-marks. It is owing to this unceasing facial develop-



Garrick and His Wife (Hogarth).

ment, allied with a natural vivacity derived from Gallic forbears, that portraits of Garrick present such an astonishing variability. An intractable subject, he brought to the studio a tantalizing mobility of feature, liable to flux and change with every passing thought. Not even Munden had such a battery of faces. Once, when sitting to Reynolds, he told his friend how he had baffled an inferior painter by malice aforethought. Every time the unfortunate canvas dauber looked away from his subject Garrick assumed a different cast of countenance, and the portrait, after being altered half a dozen times, was finally abandoned in despair. Even under normal circumstances Garrick's physiognomy was difficult to catch. On this point a well-attested story regarding Hogarth's painting of the actor and his wife (now at Windsor Castle) is interesting. The picture is a three-quarter life size, showing Garrick seated

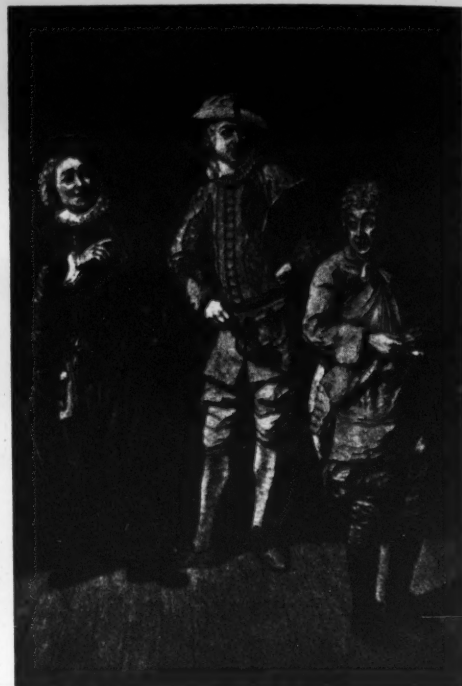
Mere engraving does not suffice. Many fine old paintings of Garrick, satisfactorily reproduced in his own day, are now utterly forgotten. In this particular department, therefore, the famous portrait is not only that which had been the cynosure of all eyes when first exhibited, not only that which had been engraved early in its existence, but the portrait of superlative excellence and widest appeal, which has been reproduced in one medium or another generation after generation and century after century.

On applying this test to Garrick portraiture one finds that the "Richard the Third" of Hogarth ranks easily first; but special circumstances contribute to this, as the painter was his own engraver, and Hogarth, like the poor, is always with us. Next in order, and a more typical example, is the Gainsborough, painted about the year 1776, and now in the Town Hall at Stratford on Avon. Gainsborough executed no fewer than five counterfeit presentments of Garrick, but only one is known to fame. It bodes forth Roscius leaning with patronizing familiarity on a "term" of Shakespeare, and typifies for us deliciously that irreverent mental attitude assumed by the player toward the Great Unapproachable. It somehow recalls that ill-considered epitaph in Westminster Abbey, so roundly attacked by Charles Lamb, in which the exponent is given a niche in the Temple of Fame cheek by jowl with the creator. For long a misconception has existed regarding the background in Gainsborough's picture. Somebody jumped to the conclusion that it represented Garrick's retreat at Hampton, and as the majority like to have their opinions ready made, the sophism gained vitality with the years. But some Curious Impertinent, in looking more closely into the matter, was enabled to show that the assumed Temple of Shakespeare is in reality an architectural device known as the Palladian Bridge, one of the features of Lord Pembroke's park at Wilton. If the Gainsborough accidentally illuminates one of Garrick's idiosyncrasies, its history reveals another. The picture was a commission given by the great actor in redemption of a promise to the Corporation of Stratford on Avon to present them with his portrait. The painting arrived in due course, but Garrick, with characteristic parsimony, left the recipients to pay for it. As a sidelight on Davy's dispute with Hogarth, it is worthy of note that Gainsborough confessed he found the actor difficult to paint.

Sir Joshua's "Garrick Between Tragedy and Comedy" is about the only famous painting of a noted player which was alluded to on the stage during the player's lifetime. When Cumberland's comedy, "The Brothers," was produced at Covent Garden in 1769 the epilogue asked:

"Who but hath seen the celebrated strife
Where Reynolds calls the canvas into life,
And 'twixt the Tragic and the Comic Muse,
Court'd by both and dubious where to choose,
The immortal actor stands ———."

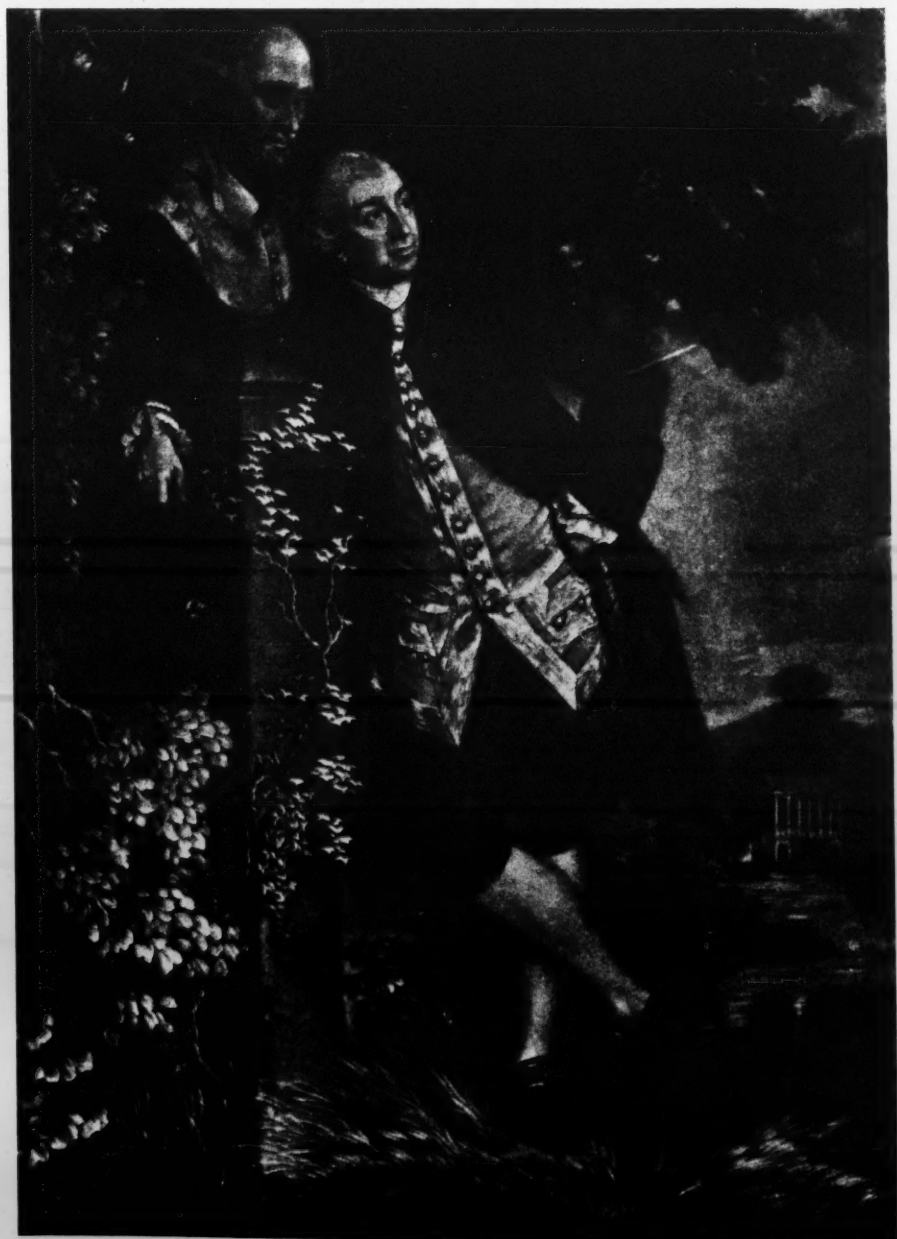
Garrick looked upon this as a very flattering compliment, and well he might, considering that he was then manager of the rival theatre of



Scene from The Alchemist (Zoffany).

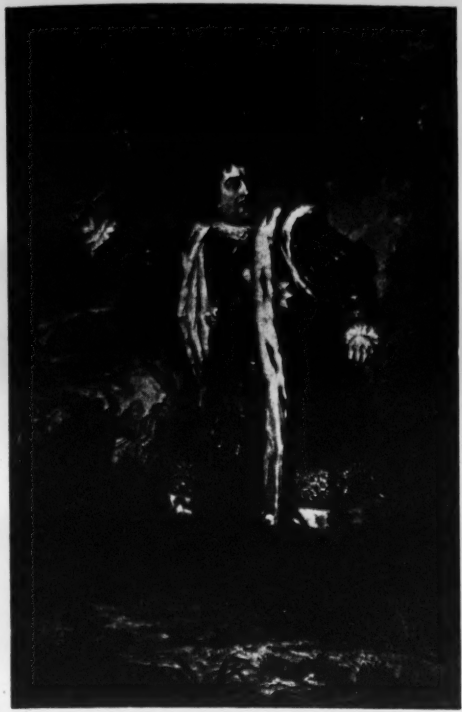
sorts and conditions of painters, from Gainsborough and Reynolds down to Ponce, her fellow player. Apart from her histrionic pre-eminence, the stately tragedienne had herself some artistic capacity, and in the year 1802 exhibited at the Academy a well-modeled head of Adam. Regal and self-contained, the Siddons was utterly lacking in those temperamental complexities which endowed Garrick with his universality. Artists would have considered her a perfectly "straight" subject had it not been for a pronounced facial peculiarity shortly to be alluded to.

Sir Joshua's tendency toward grandiosity in dealing with theatrical sitters—observable in a minor degree in his "Garrick Between Tragedy and Comedy"—fairly took the bit in its mouth and bolted when he came to paint Mrs. Siddons. His picture of the great actress as the "Tragic Muse" is the sublimest effort of his genius, the product of an inspired hour. A perplexing mystery attaches itself to this celebrated painting inasmuch as, like Sir Boyle Roche's bird, it is capable of being in two places at once. In other words, there are two copies of the picture, each with claims to be considered the original. For the dignified figure of Melpomene Mrs. Siddons gave sittings from the Autumn of 1783 till the Spring of 1784, when the picture was exhibited at the Academy. Reynolds was not given to the signing of his works, rightly deeming any such act a superfluity, but he indicated his satisfac-



David Garrick (Gainsborough).

tion with "The Tragic Muse" by painting his name on the gold border of the drapery. Mrs.



Garrick as Richard III. (Dane).

Siddons having commented upon this departure from routine, Sir Joshua gallantly replied: "Madam, I could not lose the honor of going down to posterity on the hem of your garment."

In regard to the mystery attached to the two copies of the work, something must be said of the history of both. One copy is in the possession of the Duke of Devonshire and the other in the Dulwich Gallery. The former was the painting sent to the Academy, a circumstance that points to its right to be considered the original. At the time of exhibition it found no purchaser, no one feeling disposed to give Sir Joshua his price, viz., one thousand guineas. A few years later he sold it to M. de Calonne for £800. In 1795 it changed hands again and was purchased by Mr. Smith, of Norwich, for £700. Tempted by an offer of £900, Mr. Smith passed it on to Mr. G. Watson Taylor, at whose sale in 1823 it was secured by Earl Grosvenor for some £1,837 odd. Posterity failed to endorse the verdict of Hazlitt, who gave it as his opinion that the picture resembled "Neither Mrs. Siddons nor 'The Tragic Muse.'" It is in a bastard style of art," he adds. "Sir Joshua had an importunate theory of improving upon nature, but when he had got the finest he thought to improve upon that, and only spoiled it."

Although the Duke of Westminster's copy of the picture was the one originally exhibited it does not follow that it was the first painted. Equally with the other, the Dulwich gallery replica is signed and dated 1784. A century ago the popular belief among the cognoscenti was that the latter had been painted by Score, Sir Joshua's pupil; but the maturer critical opinion of to-day assigns both pictures to the one hand. The statement that when working on elaborate compositions Reynolds arrived at the best results by painting two pictures of his conception simultaneously is borne out in this particular instance by the details. Although both of "The Tragic Muses" bear the same date, they are not identical in design. Says Hazlitt, in dealing with

we did not observe whether the child was there. We think it had better not be seen." It is noteworthy that the first public trace of the Dulwich Gallery copy occurs in 1789—just a year after M. de Calonne had purchased the original—when Desenfans secured it for £735.

Latter day scientific criticism, in casting its searchlight over "The Tragic Muse," has temporarily nullified the milder beams of tradition. It may be, as we are told, that the whole composition reeks of Sir Joshua's predilection for Michelangelo—one may even admit to a certain identity of pose between the "Isalah" of the Sistine Chapel and Reynolds' enthroned "Muse"; but to concede that the picture in its entirety was one elaborate plagiarism from Michelangelo's sibyls and prophets is to besmirch the memory of a great and good woman. Mrs. Siddons, who was assuredly not given to exaggeration, distinctly told Phillips that the pose of the figure was a matter of accident. At first quite a different attitude and a different point of view had been decided upon and outlined. Sir Joshua had gone from his canvas to fix his palette, and during the moment of respite the actress had turned round a little to look at a picture on the wall. One knows full well with what ease the well-graced player can unconsciously assume a picturesque attitude. It is, or rather should be, part of the technic of acting. That capacity Mrs. Siddons had in transcendent degree. When Sir Joshua returned to his canvas he was at once struck with the superiority of the thoughtlessly assumed pose, and, begging his lovely sitter not to move, thankfully accepted the suggestion of chance.

Obviously this hybrid form of art was only acceptable at the hands of a master, so many compromises had to be made. Accuracy of portraiture had to be sacrificed on the altar of poetic imagery; and, conversely, if the painter thrust his head among the clouds, he had to keep his feet on terra firma. Unfortunately the success of Mrs. Siddons as "The Tragic Muse" established an ugly convention. In 1786 John Hoppner, a young artist of German extraction, believed to be the illegitimate scion of a royal house, exhibited his "Mrs. Jordan in the character of the Comic Muse, supported by Euphrosyne, who represses the advance of Satyr." This picture came up to the clumsy standard of its title. Neither in action, color nor design has it anything to commend it now, but in 1786 it was in the movement. Had it chanced to meet with the opprobrium it deserved, Mrs. Jordan would hardly have been complacent enough to sit five years later to the same painter for her portrait as Hippolyta. Hoppner's *reductio ad absurdum* of Reynolds' proposition now hangs on the walls of Hampton Court, a sad relic of an outworn creed.

It is an all-sufficing commentary on the meretriciousness of the high-faluting in art that the one theatrical portrait of perennial popularity has naught but its simplicity and feminine charm to recommend it. No tinge of pseudo-classicism mars the direct human appeal of Gainsborough's immortal "Mrs. Siddons," now in the National Gallery. In more ways than one the painting formed a conclusive rejoinder to the pronouncements of Sir Joshua. In his eighth discourse, delivered December 10, 1778, Reynolds had dwelt impressively upon the dangers and difficulties of introducing masses of blue, gray and green into a picture. Gainsborough at once set this warning at defiance by making profuse use of indigo in his portrait of Mrs. Siddons. No riskier pigment could have been employed, but the great painter triumphed over all his difficulties; and that, too, despite the fact that besides having to dance his hornpipe in self-imposed fetters the music was not in perfect measure. Not since he had painted the Duchess of Devonshire, had



Master Betty, "The Young Roscius" (Northcote).

nolds had dwelt impressively upon the dangers and difficulties of introducing masses of blue, gray and green into a picture. Gainsborough at once set this warning at defiance by making profuse use of indigo in his portrait of Mrs. Siddons. No riskier pigment could have been employed, but the great painter triumphed over all his difficulties; and that, too, despite the fact that besides having to dance his hornpipe in self-imposed fetters the music was not in perfect measure. Not since he had painted the Duchess of Devonshire, had

tried time after time to make a satisfactory biography of Lawrence, "and not only an inimitable likeness was the result, but the clever artist caught the fine expression of the face, at



Mrs. Siddons as The Tragic Muse (Reynolds).

remark, "D—the nose, there's no end to it." However, in the bright lexicon of Genius, as well as of Youth, there is no such word as "Fail," and Gainsborough returned ardently to the assault, with what success we now know. In connection



Mrs. Jordan as The Comic Muse (Hoppner).

with the unpleasant pallor of the features to be noted in the portrait, it has been suggested that Mrs. Siddons was ill-advised enough to sit in her paint, a not unfeasible solution, seeing that it was the ton in those days for women of fashion to go about rouged and powdered. On the other hand, it may be that Gainsborough for once had followed Sir Joshua's lead and used some defective pigment that has blanched with the years.

Those who hunger for a sight of the Kemble nose in great profusion may be commended to Harlowe's celebrated picture of "The Trial of Queen Katharine." This must not be taken as a souvenir of any particular theatrical performance; it is merely a historical composition in which the painter confused the issues for posterity by pressing the Kemble family into service as sitters. Viewed from an art standpoint, it is equally hybrid with Reynolds' "Tragic Muse." Mrs. Siddons as Queen Katharine dominates the scene. Her fat brother Stephen is appropriately Henry VIII, and the grave John Philip figures as Cardinal Wolsey. The second generation of Kembles is represented by Charles, the original of the youth in the centre. Other celebrated people peep out of the picture. Miss Stephens, the charming dramatic vocalist, afterward Countess of Essex, was the prototype of the waiting woman standing behind Cardinal Campeggio; and poor Conway's handsome face is to be seen on the extreme right hand. Harlowe introduced his own portrait into the picture, placing it modestly in the left-hand corner. He had great difficulty in getting John Philip Kemble to sit regularly for Wolsey, and was despairing of ever getting the picture finished, when his mentor, Sir Thomas Lawrence, on learning of his dilemma, recommended him to go to the theatre whenever the tragedian played the character and make sketches from the front row of the pit. "The expedient was adopted," writes Williams in his

the point of the Cardinal's surprise, and anger, and self-possession, at the boldness of the Queen. Had Mr. Kemble sat for the painting his face would have been in repose, or at best but in a forced imitation of the remarkable expression excited in it by playing the character with the appropriate circumstances around him."

Executed in 1817, in fulfillment of a commission from Welch, the professor of music, "The Trial of Queen Katharine" soon gained wide popularity at home and abroad with its reproduction in mezzotint by Clint. While the picture was being painted, Fusell was sitting simultaneously to Harlowe for his portrait, and, it is said, was somewhat insistent in suggesting alterations in the grouping and accessories of the painting. When the whole had proceeded well on its way Fusell suddenly remarked: "It's all right so far as it goes, but the picture wants a back figure to throw the spectator's eye thoroughly into the composition." In deference to this opinion Harlowe painted in the two boys lifting a cushion. Lending a hand himself in the filling in of the background, Fusell continued to make suggestions even after the picture was finished. He tried to induce Harlowe to alter the drawing of the Queen's arms, but the painter had had his fill of advice and decided to let well enough alone.

In bygone days painter and player were so closely associated that one cannot discuss the career of the one without impinging upon the records of the other. Not even in the case of Hogarth or Reynolds is this to be more distinctly noted than in that of Sir Thomas Lawrence. The son of a willow player, himself possessing histrionic yearnings that were only partially gratified, Lawrence's memory is painfully associated with certain harrowing experiences in Mrs. Siddons' life. Between them there had been a great degree of intimacy from the days



The Trial of Queen Katharine (Harlowe).

the two: "The size of the original (i. e., the Duke of Westminster's picture) is larger than the copy. There was a dead child painted at the bottom of it, which Sir Joshua afterward disliked, and he had the canvas doubled upon the frame to hide it. It has been let out again, but

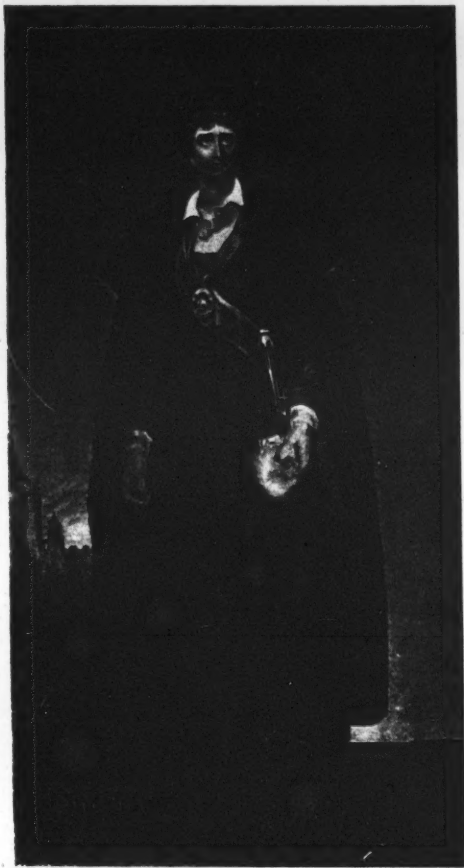
Gainsborough come face to face with a sitter whose physical peculiarities gave so much trouble as the great actress'. The Kembles were blessed with noses of quite Ovidian prominence, and Mrs. Siddons was every inch a Kemble. Clear-visioned and anxious to paint what he saw, Gainsborough



Mrs. Siddons (Gainsborough).

when the boy-artist had first painted the beautiful and stately woman. Handsome, dandified, a trifle effeminate, Lawrence developed in course

of time into an amiable philanderer. Universal in his gallantry, but seemingly incapable of serious passion, he had potent attractions for the fair sex, most of whom were deluded by the charm of his manner and the apparent sincerity of his devotions. Lawrence's love affairs have the mystery of Swift's: they were equally tragic, equally inexplicable. Received as a friend into the Siddons household, he began by ensnaring Sarah, the elder daughter, to whom he offered his hand and by whom he was accepted. Not long afterward he burst in upon the mother in a delirium of anguish. He had misread the beatings of his heart—its throbs, he moaned out, were in reality for Maria, the younger sister. When the next scene of the tragic-comedy opened Lawrence was the affianced lover of Maria, a girl beautiful with the hectic glories of the consumptive. He grew cold to her, too, and broke her heart. On her deathbed she urged her sister to promise that she would never marry the fascinating waverer. Sarah promised, and, as if the more surely to keep her word, quickly followed Maria to the grave. The double tragedy



John Kemble as Hamlet (Sir Thomas Lawrence).

led to an irreparable breach in the intimacy of the actress and the painter, an intimacy whose tangible outcome was the full-face portrait of Mrs. Siddons now in the National Gallery. No mother of a grown-up family can be a goddess to her confidential friend, any more than a hero can be a hero to his valet; and in that, rather than in the relative inferiority of the artist, lies the secret that Lawrence's "Mrs. Siddons" has neither the sublimity of "The Tragic Muse" nor the distinction of the Gainsborough.

One can hardly think of Sir Thomas and his work without recalling Ople's saying that he "made coxcombs of his sitters and his sitters made a coxcomb of him." Curiously enough, his first success was a success of hostility. As a portrait painter he established his reputation by a flagrantly inconsistent study of Miss Farren, exhibited at the Academy in 1790. The painting at once drew attention through the ab-

surdity and contradictoriness of its details, and so became the talk of the hour. There was a painful lack of unity about the whole composition, for while the background showed a summer landscape, the actress was depicted in a "John" winter-cloak of white satin, fur-lined. To cap all, although the lady carried a muff, her arms were bare! Lawrence was greatly hurt by the strictures passed on his work, but derived some consolation from the reflection of Burke, "Never mind what the critics say, for painters' proprieties are the best." As luck would have it, what were really defects turned out to be merits in disguise. Continual discussion made it undoubtedly the picture of the year. A clamor arose for engravings, and to meet the demand the portrait was mechanically reproduced in a variety

of realistic portraits of the tragedian in character. In this tradition runs counter to the ipse dixit of the painter. More than once he was careful to point out that the pictures were simply historical compositions based, in part, on a study of his friend J. P. Kemble. They are no more to be taken as theatrical "documents" than is Harlowe's "Trial of Queen Katharine."

Concerning the picture showing Kemble as Rolla in "Pizarro" two interesting facts are to be noted: It is virtually the tomb of a pretentious failure, for buried beneath it is another picture, "Prospero Raising the Storm," painted in 1793. Again Kemble sat only for the head, the rest of the figure being taken from Jackson, the pugilist. The study of Coriolanus, painted

it was first exhibited in 1801, and ultimately presented to the nation by William IV.

Few British players have "entered living into their immortality" before setting foot in London. One of the exceptions was Master Betty, the famous Young Roscius, upon whose reputation as a prodigy of the first water the metropolis merely set its seal. Northcote relates how on the morning after his arrival in London, in 1804, and before he had appeared at Covent Garden, the charming twelve-year-old boy was brought to his house in Argyll Place to have his portrait painted for Mr. T. L. Parker, of Bronxholme. He drove up in a carriage, accompanied by no less a personage than the Duke of Clarence, afterward England's Sailor King. During the sittings lords and ladies jostled each other in the narrow doorway to get a glimpse of the canvas. Aptly compared by a contemporary to a rat that had just caught sight of a cat, Northcote proved a source of wonder to His Royal Highness, who, for one of his exalted rank, showed remarkable ill-breeding. Careless about his appearance and his attire, the Royal Academician generally did his work in an old loose gown, a thing of shreds and patches, that had seen long service. Watching from behind as he painted, the Duke was indiscreet enough to finger the collar of his tattered gown. Northcote at once wheeled round



Mrs. Siddons (Sir Thomas Lawrence).

of ways. Fine examples of the original stippled engraving in color would now be deemed cheap by a collector at the price Lawrence was paid for the portrait, viz., one hundred guineas. It is noteworthy that the painting was shown at the Royal Academy early in 1904, at the exhibition of Old Masters, when it evoked a chorus of praise from the critics, and was spoken of as "a delightful masterpiece, silvery and pure in color, and strongly and firmly painted."

A peculiar fallacy exists to the effect that Sir Thomas Lawrence's suite of Kemble pictures

in 1796, was condemned in good, round, set terms by Kemble's fellow players—an expression of opinion that evoked Lawrence's exposition of his artistic standpoint. Four years later, however, he wavered in his allegiance to his ideals in painting the Kemble Hamlet, which Waagen, in judging the artist by his own standard, rightly considered "too theatrical in motive and expression." Fine picture as it is, one must needs confess that it is marred to modern eyes by the preposterous stage costumes of the period. A vast composition, ten feet by six feet and a half,



Miss Farren (Sir Thomas Lawrence).

and shot a frown of blunt displeasure at the exalted curiosity monger. Blandly ignoring his resentment, His Royal Highness gently touched the sparse gray locks which fringed his bald pate, and said, "You don't devote much time to the toilette, I perceive." On which the courageous man replied: "Sir, I never allow any one to take personal liberties with me; you are the first who ever presumed to do so, and I beg your Royal Highness to recollect that I am in my own house." There was a silence of a few minutes, during which the artist resumed his work. Then the Duke opened the door and walked quietly out. He came back a day or two afterward to return a borrowed umbrella, and took advantage of the occasion to apologize for his conduct. He made the *amende honorable* in more ways than one, for his characteristically expressed opinion of Northcote was, "He's a damned honest, independent little old fellow." The portrait of Master Betty, painted under these somewhat disturbing conditions, now reposes at Petworth House, Sussex.

W. J. LAWRENCE.

EDWIN FORREST'S GENEROSITY.

Underneath his gruffness of manner Edwin Forrest carried a heart of gold. While he was unpopular with his professional brethren, never did kinsman do more for many of them. Yet while he lived there were very many of his beneficiaries who never knew to whom they were indebted for kindnesses.

On one occasion, during Forrest's engagement at the National Theatre in Washington, a poor fellow was telling of his hard lot to a group gathered in the greenroom—how he was obliged to continue on with his inferior situation and insufficient salary, because half a loaf was better than no bread for his wife and little ones. He was in a desperate quandary. He had just received an offer of an excellent engagement and like remuneration. He could go, for he had

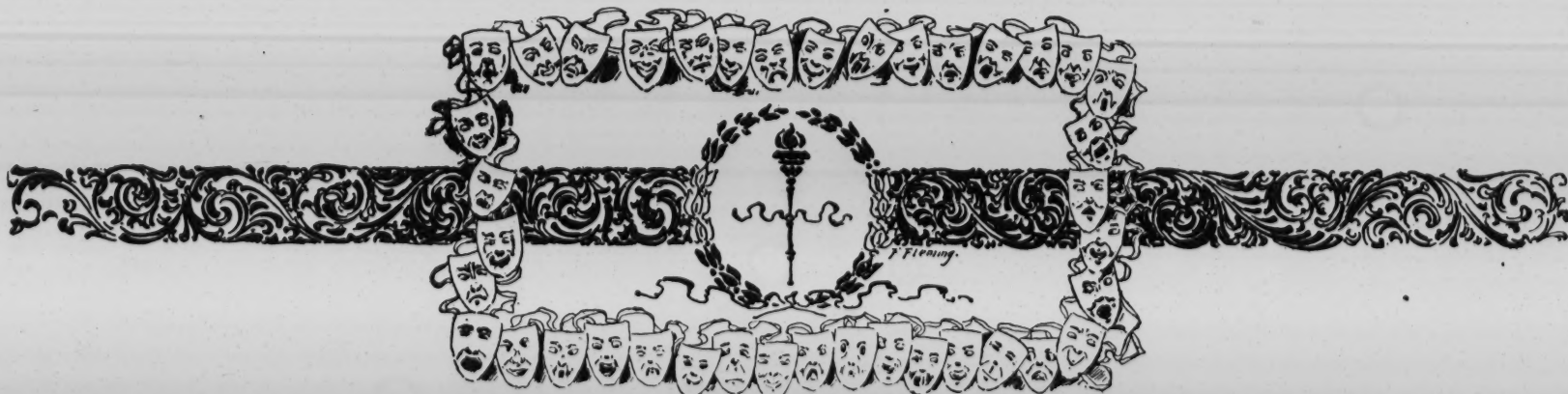
only filled in the present gap with the understanding that he should go if a better chance offered; but just now the amount necessary for a single fare for the long journey necessary was more than he could obtain, and so he must refuse the coveted chance.

All were called upon the stage excepting the poverty stricken husband and father, who sat staring at his letter of engagement with longing eyes. The Hamlet of the night was dressing where a thin partition not reaching to the ceiling had forced the conversation in upon his own quietness, and, striding forward out of his "bin" to the long looking-glass in the greenroom as if every thought were given to the set of his "inky cloak," while indeed his eyes were searchingly bent on the man behind him, he

doubtless recognized the Rosencrantz of the play, a faithful and attentive co-laborer. The star wheeled suddenly round, as if hesitating to even offer a helping hand to a self-respecting friend, and then quickly dropped a purse into the lap of the astonished recipient, saying: "Did I hear you wanted the money for your traveling expenses? There it is; don't say where you got it." And, without waiting for acceptance or refusal, the Prince of Denmark walked out of the room.

Another instance of Forrest's kindness of heart was brought forth by a card which was left one day at his home in Philadelphia. The card read: "Dear Sir: Do you know that old Mr. — is ill and in need?" In less than an hour an unstamped envelope, addressed in an unknown hand, inclosing one hundred dol-

lars, was lying on the sick man's bed. In another hour the patient was sleeping peacefully, without fever, as he had not slept for several days and nights. His life was saved, thanks to his unknown physician. "Heartsease" had done its work. Were these well springs by the dusty roadside of life all, they were enough to keep fresh flowers upon a grave and prove that "a great man's memory may outlive his life half a year, even if he did not build churches." But Edwin Forrest did much more, for about three miles from the city of Philadelphia, in its own spacious grounds, stands the Forrest Home for Old Actors and Actresses—"a place for an old fellow when his career is over, to hang his sword up, to humble his soul and to wait thankfully for the end." And this is the work of one man.



A TOUCHER GETTING IN HIS WORK.



TWELVE QUID
A WEEK AT THE
TIYOLI



ALHAMBRA GIRLS
OUT FOR AN AIRING



BROADWAY
3000 MILES
AWAY.



SYMPATHY
FROM
THE
BARMAID



WHAT YOU DON'T
SEE IN
NEW YORK



THE GLAD HAND FROM HOME



"YOU OUGHT TO
HAVE SEEN
THE HOUSE
WE HAD AT
KANKAKEE!"

THE GOOD OLD STRAND.

Sketches of the London Rialto.

LORD BYRON AND THE PRETTY WIDOW



A Love Story.



THE salon in which the following little comedy occurred was one of the most sumptuous in the fashionable district known in London as Mayfair. It contained pictures, flowers, bric-a-brac, bibelots, the daintiest of furniture, and all in exquisite taste and suggestive, too, of comfort, which all over-embellished drawing-rooms are not. Into this charmingly appointed apartment bustled one morning Mr. Lyttleton Page, a solicitor, who was evidently more interested in the mistress of the mansion than in his briefs and deed-boxes.

"How long will your mistress be absent?" he asked as he entered.

"I can't say, sir," was the servant's curt reply.

"I'll remain here till she comes," said the gentleman, as the servant bowed himself out.

The lawyer looked around admiringly, dividing his gaze between the pictures, the mirrors, the *objets d'art*, the draperies, and the profusely scattered ornaments.

"What a luxury to be seated here," soliloquized he, burying himself in a luxurious easy chair. "In this temple the sprightly goddess reigns; on that couch she reposes; in that mirror her beautiful eyes are reflected!" And Mr. Page, giving way to the fervent current of his imagination, began a mental comparison between a boudoir and a court of justice, and ended his reflections by the conclusion that he was created for social existence, as being far more cheerful than the dry, formal routine of law. He had, in fact, just settled this point in his mind when Mrs. Darlington entered the room, followed by her servant, to whom she handed her bonnet and shawl, remarking, "If he calls, say I am not at home."

Mr. Page was up in a moment, nervous as a barrister with his maiden brief.

"Dear me, Mr. Page—you here?" remarked the lady with surprise; then turning to her maid she added in an undertone: "Jane, you didn't tell me that Mr. Page was here."

"It must have been Thomas that admitted him, ma'am," answered she in the same whispered tone, and quitted the room.

"You see I am making myself at home," remarked Mr. Page, striving to look at his ease; but the achievement was not quite up to the mark.

"It's terribly warm, is it not?" responded the lady. "I have been to a wedding at St. George's, Hanover Square. The bride was a beautiful girl. I have not seen so interesting a face for a long time. Poor creature—another victim!"

"You are severe."

"You must excuse me, Mr. Page, but I am quite vexed," said Mrs. Darlington. "Every day the past week a gentleman has called on me and left his card, his only pretext being that he is one of my tenants."

The lawyer did not altogether like this communication. "Perhaps he wishes some repairs," he remarked.

"My impression is—nay, don't set it down to vanity, but I fancy he is an admirer."

"Eh?" and Mr. Lyttleton Page, in the rapid intensity of his unpleasant suspicions, galvanically rose from his chair. "You will not receive him, then, surely?"

"Um—well—I don't know," she replied with a coquettish air.

Having penetrated into her residence, it is time to tell the reader something of the lady. Mrs. Darlington was a widow, possessed of considerable property, and one of those pretty, charming women sometimes met in society, but oftener in the pages of romance. Admirably dressed, her form exquisitely molded, her hand slender and well gloved, in short, she was delightful. Her musical speaking voice reminded her hearers of the fairy fable of the little princess who dropped pearls and diamonds when her tongue performed its office.

"What brings you here this morning?" she asked, after the startle of surprise had found its way from the eyes of her visitor.

"Important business, which I'll communicate after—"

"What?" The tone was most gracious. "I have extolled your beauty." And the advocate made a profound obeisance.

"Now, for pity's sake, let me beg of you, as an especial favor, to do nothing of the sort," urged the widow; "if you only knew how sick I am of compliments—and you are so lavish of them."

Mr. Page was one of those suitors who employ sweets to the extent of cloying. He seemed to think that women, like bees, could live a lifetime on honey.

"If you were less interesting I might do so," he responded.

"Well, there, we will suppose I am. Besides, do you not remember our compact that you were never to speak to me in a sentimental vein?"

"But how can a man employ cold words with a flame burning in his heart"—a tremendous sigh after this observation—"a flame that has been burning three long years?"

"Mr. Page—don't talk nonsense! I was then under the protection, I should rather say the domination, of a husband!" cried the widow, using her fan vigorously.

"But you have been a widow more than a year."

"And intend remaining one for many more to come," added the lady with emphasis.

Page winced at this avowal, though it was not the first time he had heard it.

"I am doomed, I see, to love you forever and hopelessly!"

"But what compels you to love me?"

"Why, to give my husband his due," at length remarked the widow, "he was of an even temper when he was well; but as he was an invalid eleven months of the twelve, one can form some estimate of my happiness."

"The idea of a husband of seventy is absurd—the scent of the delicate flower is exhausted."

"Husbands are much alike, young and old," insisted Mrs. Darlington; "they are despotic, exacting or capricious. I admit they are sometimes kind and attentive, but it is only when the humor takes them."

"Rising from her chair she added: 'If you do not wish me to detest you, Mr. Page, you will not love me a minute longer.' Every woman who has had any experience in *affaires du cœur* will freely admit that it is a bore to be prattled to in serious fashion by a man for whom you do not care a button, and whose whereabouts does not give you the slightest concern. But the lawyer would have his say."

"Do you think I can dismiss you from my heart as I would a witness from the box?" said

it was quite a different story. Page began thinking the most ridiculous things, as people do in such emergencies, that their vanity may be soled. He caught a glimpse of his figure in the pier glass as he passed; he stopped.

"If I were a fool, or even ugly, or deformed," mused he, contemplating himself from top to toe, "I could account for her coldness. But, confound it," he added, adjusting the bow of his necktie, "a face and figure like mine ought to do something for me."

Before he had concluded the survey of his image, so kindly afforded him, he heard a voice in the vestibule, a voice he seemed to recognize.

"Yes, yes, it is quite right. I'll wait till your mistress returns." And the next moment a gentleman sauntered into the apartment with the easy air of a man to whom *sans froid* was as natural as breathing. The lawyer and the newcomer exchanged rapid glances of half-confusion, half-recognition; another glance settled into a determined stare. "Why, Lord Byron! Am I not right?" exclaimed Page, extending his hand as a smile of confirmation broke upon the lips of the gentleman.

"Lyttleton Page, eh?" remarked Childe Harold—for it was the poet—and they shook hands with a warmth that indicated they were well acquainted.

"I should as soon have thought of seeing Shakespeare enter," remarked Page, after the first ripples of recognition had subsided.

"I'm delighted to see you. It's been two years since we parted—one night at Watier's."

"I remember. I've been home from Italy three months," replied my lord. "Well, how goes the world, the London world, with you, Page? Are you still a bachelor?"

Page knew there was no theme so musical to the ear of Byron as love, and he frankly unboomed himself. "I'm still a bachelor, but fiercely in love."

The poet smiled. "A lawyer in love!" laughed he. "Cupid and Coke! What a partnership! It sounds like a celestial inferno—a dissipated cherubim. I can scarcely understand such elements assimilating."

"It's folly to suppose a man is master of his own heart."

"The popular idea is that a lawyer is not troubled with that organ," returned the poet.

Lord Byron, quicker, perhaps, than most men of his rank, could unbend to the level of frivolity when it suited his humor, and most people remember the anecdote of how he and Margarita Cogan, his shrewish flame of Verona, who used to smash looking-glasses and pull his curls, spent half a summer's day in building baby-houses of playing cards.

"Popular idea is wrong," defended the man-at-law; "for if there is a want of heart in my case the fault lies with the lady."

"Do you mean to say that she has rejected you?"

Page owned up at once. Childe Harold was not a man to be trifled with in love affairs—at least, those of other men.

"And the unfortunate part of the business," whispered the lawyer, "is that she has an income of five thousand pounds a year."

"By jove! that is unfortunate."

"It is not because of my lack of enterprise, I assure you. I have paid her compliments without end, and racked the vocabulary to find sweet words to laud her charms, but it all goes for nothing. Mrs. Darlington is unconquerable."

"Mrs. Darlington!" repeated Byron in surprise, his eyes assuming a more interested expression than they had yet betrayed. "Is she the object of your affections?"

"Yes; do you know her? Oh, of course you do."

"No, I do not," interrupted the poet. Page looked astonished, and his next question was quite natural under the circumstances.

"Then how is it you are in her drawing-room?"

"This is my first visit," he replied in the coolest manner; "everything must have a beginning. You know—even an acquaintance with a lady."

Though the amatory achievements of the noble author were discussed in every salon in London, and although he had read and heard of a thousand of the poet's amourettes, from duchesses to dairy maids, still the lawyer looked astounded.

"But if you do not know her," he inquired, "by what right or what plea are you here? I confess I never was so amazed in my life."

Byron looked the very opposite of what Page described himself to be.

"If you must know, I hired a house in Bloomsbury of her agent a few weeks since, and this is a visit of respect. True, it is not an English custom. I picked it up in Venice. A tenant, if he be well-bred and well-traveled, should—"

"Come, come, my lord, don't shelter your mo-



"Show Mr. Page the door!"

"Your thousand graces, your wit, your—" he, fumbling for a paper which he at length produced.

Mr. Lyttleton Page must have been of French extraction, he rushed into gallantries and complimented so readily. Had the widow not raised her finger deprecatingly he would have forgotten her injunctions.

"You are beginning again. Now I tell you nothing new, Mr. Page, when I repeat I have renounced all ideas of matrimony. What experience I had was— But there is no use reviving unpleasant recollections."

The lawyer was too adroit not to instantly detect the opportunity of a sympathizing remark.

"You were sacrificed," said he warmly.

"Yes, yes, all women are," added the widow, evidently with something passing in her thoughts she did not then choose to communicate. The truth was the late Mr. Darlington had been an amiable man of sterling qualities, but unfortunately he had possessed them too long—some seventy years—and the gout rendered him impatient and fretful. The union of May and November is always a perilous experiment. Mr. Page knew all this, therefore presumed to make the observation touching the sacrifice.

"You drive me to the dull business purport of my visit this morning. I require your signature to this document before I can file it in the Court of Chancery."

Mrs. Darlington appended her name without reading it. It might have been a marriage contract, a death warrant, a confession of affection, for aught she knew.

"It seems to me that my husband's estate yields a plentiful crop of law business," she remarked, throwing down the pen.

"The only good I see coming out of it is that I can see you oftener than I otherwise should."

Fearing he was about to resume his protestations, and being too well bred to absolutely command the man—her own lawyer, too—to leave the house, pretending an engagement for domestic affairs she quitted the room with a polite "Good morning, Mr. Page."

The man so curtly addressed, as may be imagined, felt no more soled than he did on entering. Her heart was as impregnable as a fortress. She had the most implicit confidence in him in all matters relating to law, but in regard to love



PROFESSIONAL PUPILS OF THE TORRIANI SCHOOL OF SINGING AND SPEAKING, NEW YORK CITY.

tives under a house in Bloomsbury, or anywhere else. By the way, that reminds me that she told me only this morning that a gentleman, one of her tenants, had left his card for her every day this week. Surely it cannot be you, or she would have mentioned your name."

"Well, the fact is, Page, I never dreamed of meeting you here. I am driven to confess all. Remember, it is a secret."

Page comprehended, and vowed accordingly.

"Then you must know that I have a *nom de guerre*, a name of shelter, as it were, in case of adventure—for I need not tell you that the simple word Byron would put many a woman on immediate and severest guard, while plain Mr. Guy Trafford, my other visiting card, might pass current until detected. My face, you will perceive, has an advantage over my name, as I am so much out of England—it is not quite so well known. Am I understood?"

Page was in an awkward position. Byron seemed to divine what was passing in his mind, and gently hinted at his promise.

"I see this," observed the lawyer, piqued more than he dared to show: "your object is to make love to the widow. I frankly tell you that you might as well spare yourself the trouble."

Trouble! The idea of such a thing being a trouble to a man of Byron's temperament! It was clear his friend did not read him well.

"For you have," pursued Page, seriously, "the example of my failure before your eyes."

"But you are only one man," bantered the poet in his gayest tone: "Venus married Vulcan, a filthy blacksmith, after jilting a score of other suitors, the Imperial Jove being one of the number. I could recite a chapter of proverbs as long as your arm to prove the caprice and wilfulness of woman."

"But I assure you," protested Page, "she dislikes all men. She avers that men are despotic, exacting and capricious. What delights other women enrages her. As to her opinions, they are always opposite to your own. Now what can one do to shift hers round to yours?"

"Always be of hers," replied Byron, "and then there would be no occasion for her to change. My dear fellow, it is a mistake to differ with a woman. I have a theory they can be won by indifference sooner than any other method."

"I confess it does not strike me."

"How long have you known Mrs. Darlington?" he asked.

"Nearly four years."

"Ah, that explains all. You have known her too long. If I undertook to lay siege to a heart I would answer to carry it in three assaults. Come, Page, I will deal frankly with you. I confess I was captivated by your pretty widow. I saw her at the opera a few evenings after my return to England, and I was amazingly taken with her. She looked like a woman who could cherish a sentiment deeply and nurse a passion in the innermost depths of her nature. After some little trouble I ascertained her name, residence, some particulars concerning her, and hit on the idea of renting one of her houses. I wanted a snugger in town to look at a friend

at dinner now and then through a glass of Clos Vougeot or Muscadine. Understand? This I did under my other name, as it is important that she should not know who I am. But, much as I adore the depths of her delicious eyes, I resign the whole scheme unless—now it just occurs to me—I can serve you and illustrate the doctrine I have propounded, that women are quickest won by indifference. What do you say? Shall I alter my original intention and become your ally? I am used to having my heart lacerated. It is as nothing where the happiness of a friend is concerned, and the affair will amuse me. As Henri Quatre said of Gabrielle and Bellegarde, 'Il faut que tout le monde vive.' What do you say? Shall we unite our forces and strengthen our means of attack? It's a sad case if two men—a poet and a lawyer combined—cannot win the heart of one woman."

"My dear Byron, you are famed for your ingenuity," cried Page, in a state of uncertainty, yet delight at what looked very like the plausible speciousness of his friend. "You may succeed, now I think of it, in inducing her to believe that I am worthy of her serious consideration. I could plead the cause of any one else much better than my own."

Byron had laid by his melancholia and was ready to play whatever cards fortune turned up and they shook hands in agreement. "This meeting is most fortunate," pursued the lawyer. "Perhaps if I had not met you the widow would have been lost to me forever."

"I declare you quite embarrass me," remarked Child Harold, quietly turning away to look at two pretty Java sparrows that hopped about in the most seductive of gilt barred cages.

"Only think what loss it would be," said Page; "a most delightful woman!"

"And five thousand a year," reminded Byron. "True, and now I'll get back to my chambers and leave the affair in your hands."

Courting by deputy is risky business, and to do Page's common—very common—sense the merest justice so he himself thought; but as he fully believed he could progress no further unaided in gaining the affections of the fair widow, it occurred to him that the association of a powerful advocate, "a sort of senior counselor," as he put it mentally, could do no serious harm, especially as Byron had suggested a favorable amendment of his intentions. Delicate ground, Mr. Page, delicate ground. But on the principle that drowning men will catch at straws, men in love will clasp vague shadows to their desperate breasts and in their blindness think their realities.

The busy brain of my Lord Byron did not wait until the sound of the departing lawyer's footfalls grew faint in the corridor before it was at work.

"If any man had told me that Lyttleton Page was such a donkey I would have kicked him for his pains. The idea, in this dawn of the nineteenth century, of Broadcloth No. 1 trusting Broadcloth No. 2 to build up a temple of love for Broadcloth No. 1 to inhabit, and that temple productive of £5,000 a year! It passes be-

lief." This reflection was not greatly to be wondered at.

Most opportunely at that moment Mrs. Darlington re-entered the room. Seeing a stranger, she betrayed a slight embarrassment, especially as he was calmly seated in the attitude of a man quite at home. Byron, for permission to enter the house unannounced, had bribed the servant at a risk, with the determination of forming an acquaintanceship or experiencing an unpleasant ejection, *volens volens*, as fate and the widow's amiability might decide.

"I beg your pardon, sir," said Mrs. Darlington, "whom have I the pleasure of addressing?"

Byron, or, rather, Trafford, produced his card and handed it to the lady with the easy self-possession to be expected in the creator of "Lella" and a man of ancient ancestry.

"This is not the first card of yours that has been put into my hands," remarked the widow. "I think 'not at home' was always the reply, which to a man of discernment is sufficiently obvious."

"I must crave your pardon for one moment," returned the gentleman. "I have the honor of being at the same moment your very humble servant and your tenant. I have been residing abroad for some years, and it is the custom in the south of Europe for all tenants to pay a visit of respect to the proprietor—especially if it be a lady." And the handsome, intellectual face of the poet wore such a gracious expression that a sterner woman than Mrs. Darlington must have yielded beneath his high-bred aplomb. A motion of the hand indicated that he was to resume his seat.

"I wish at the same time," continued Trafford, trusting to his faculty of invention to aid him successfully in opening the interview, "to consult you—"

The widow unwittingly assisted him. "In regard to some repairs I presume?" she interrupted.

"Precisely." He was too skilled a player to lose so salient a point. "You have guessed it; one of the chimneys smokes like Vesuvius after an eruption."

"My man of business shall send you a workman," said she. "It was scarcely necessary for you to wait on me about an affair so trivial. Perhaps that, too, is a Continental custom?"

The poet did not reply, but took a book from the table near him, which happened to be an edition of "Child Harold." He turned over the leaves and read the title aloud.

"Did you speak?"

"No—" and then another brief period of silence.

"He is a strange character," thought Mrs. Darlington, going to the piano. "Without the slightest ceremony she sang a little French song that chanced to lie open on the music-rest. Byron saw that this was done as a foil to his easy boldness rather than from any desire to sing at that moment."

If the truth must be told, the widow had a secret conviction, as she had told her lawyer, that her tenant was an admirer. While she

sang Byron continued turning over the leaves of his own poem, appearing not even to listen.

"You do not seem inclined to converse," remarked the widow in a tone of irony. "From all I have read, I thought Continental society was rich in subjects. Your supply seems limited."

"The fact is," returned Byron quickly, enjoying the novelty of his position, "in Venice, where I've been residing for some time, it is the fashion for the lawyers, the advocates, to do most of the talking."

"It is odd you should make that remark, for a legal friend of mine, Mr. Lyttleton Page, never opens his mouth in my presence without uttering a compliment."

"Then all I can say is your friend is a donkey."

"A what?" demanded the widow, the color flying to her cheeks and her eyes brightening.

"I will not repeat the name of the animal, but one feels a certain liberty in one's speech in speaking of an intimate friend."

"You must be an unpopular person to speak so frankly of one whom you say is your friend," continued the widow. "Mr. Page is the soul of gallantry. He tells me I am everything divine."

My charming widow, had you known to whom you were speaking you would not have confessed so much.

"It is surprising how some men will abuse their mother tongue," placidly remarked the poet.

She was now piqued as well as interested in her tenant—she, who had never heard anything but charming flatteries.

"You are extremely civil, sir, I must confess. I do not see the harm of a few courtiers."

"Depend on it, they have lost much of their power."

"Ours is imperishable," returned the widow.

"As long as your beauty remains—where such a thing exists," he added. The widow was in a puzzle whether his remark had a personal tendency. Her vanity was slightly aroused.

"I fear," said she, impulsively, "I have the misfortune, then, in your eyes, not to be pretty."

A man of less quickness of perception than Byron would not have required to be told, after this quasi-interrogative, that he was progressing.

Now was the critical moment either to strike a home-thrust at the vanity of the widow, which she had so unguardedly exposed, or proceed in the exemplification of his indifferent theory. He chose the latter.

"Oh," said he, provokingly, "you are still well enough."

How a woman, a pretty woman, too, hates that word.

"Still!" exclaimed she. "For goodness sake, do I look like a grandmother?"

"Heaven forbid!" If ever a poet laughed in his sleeve, Byron did just then.

"Your insinuation was most unpleasant, and allow me to say, sir, if I do look old, it is premature—produced by two years of sad married life."

"Your husband must have been very unhappy."

"Why, may I inquire?"
 "It is the usual lot of husbands," pursued he; "and I cannot suppose that yours escaped more favored than the rest."
 The widow's eyes were now more than bright—they sparkled as only a pair of beautiful, excited eyes can sparkle.
 "Permit me to say, sir, it is my sex who are the sufferers."



"Behold me as you desire!"

"A mistake. A bitter experience has taught me the truth of what I urge," said Byron, and at the same time conveying the assurance that he was a widower.

"Ah!" cried she; "but perhaps you were unfortunate in your choice?"

"To tell the truth! I believe wives are all more or less alike—coquettish, fidgety, vain and frivolous. My wife was a charming woman when in good health, but, unfortunately, she was an invalid many months in the year."

"Your experience rhymes singularly with my own," remarked Mrs. Darlington, "but I contend all women are not what you describe, and, further, I maintain that there are women absolutely faultless."

"They must inhabit the moon. I have never discovered any on this planet."

On this head my lord truly spoke his conviction, as all his peccadillos would abundantly testify, though amiable accounts were always given of La Comtesse Guiccioli, whose noble heart and disapprobation of "Don Juan" were once the gossip of the English salons.

The widow was of half a mind to show her irritation at this declaration. As it was, her cheeks flushed still more.

"I fear I have offended you," said he. "I told you that I never flattered, and lest this candor cause you pain, I will retire." And, taking up his hat, he advanced toward the door. "I have the honor, madam, of wishing you a very good morning."

The very brusquerie had something eccentric in it—or, perhaps, it was the manner of the man—that interested the widow.

"Good morning, sir." The tone was not one of anger.

"When shall I have the pleasure of seeing Mrs. Darlington again?" he asked, returning a few steps.

"There is no need of haste," was the reply, and with a low bow, full of respect, the poet left the house with the conviction that for a first interview, if he had not set his seal, he had at least made an impression.

"There is no need of haste," were the widow's words, and expansively construed by a liberal mind, they were equivalent to "whenever you please."

So said the poet as he shuffled through the hall to his cabriolet, which, in the custody of the nattiest of tigers, stood in unobtrusive waiting near the door.

It cannot be denied that a man must possess a rare gift who can pique yet still interest a woman at a first interview.

The widow, now that her visitor had gone, was astonished at her amiability, and concluded she must have been off her guard to permit a man to charge her sex with frivolity, coquetry and vanity—a man, too, whom she had never seen before, and, worse, still, whom she could not banish entirely from her thoughts. She attempted to interest herself in several books that were lying on the table, but in vain. Even the portrait of Lord Byron prefacing "Childe Harold" seemed to resemble that man. She was more pleased than otherwise when Mr. Page returned in his usual unceremonious manner.

"Oh, Mr. Page, I am so glad you have looked in," said she, with more cordiality than was her wont.

Page noted her manner with the conviction

that his friend must have wrought miracles in his brief interview.

"A rather odd circumstance causes my return so soon," said the lawyer, who had come armed with a ready ruse. "I did not know the adversary in one of our suits, having left the preliminaries to my managing clerk, but on looking over the pages I discovered, to my surprise, that it is an old and valued friend of mine, Guy

understanding," said she, "your gloves are at the proper place for them—on your hands."

"Why, so they are!" exclaimed he, with a well-acted surprise that Garrick himself need not have been ashamed of. "I begin to suspect myself of bewilderment of intellect or some such sad affliction. I never before in my life betrayed a symptom so unequivocal. I was profoundly of the idea that I left my gloves here."

It would have been affectation in the widow to pretend to believe one word her admirer—for, in her heart, the conviction had there stolen that he was nothing more nor less—had just uttered.

"You'll pardon my opinion, but your calls are too close together to be quite agreeable."

"But permit me the happiness to regard this as a second visit. You are—"

"Coquettish, vain, frivolous," she continued, as if those were really the words he was about to utter. "Like the rest of my sex," she added, with a sharpness of tone. "I fear you set up a wrong standard by which you judge ladies. It is a noble mission to bring you, when I say you I mean any man, to his senses."

"What means will you employ?" inquired Trafford, quite exhilarated at the widow's energy.

"By remarrying myself and proving that I am not only a faultless woman, but a model wife."

"You are indeed heroic! What a delicious vengeance! I presume you have made your choice?"

"That cannot concern you."

"Nay; though had I a list of your friends I should be tempted to name the happy man."

"You seem to be interested?"

"I am," he exclaimed warmly; "as much as a stranger dare be under the circumstances."

"He is not so brutish as I thought," said the widow to herself, and then with naïveté she remarked: "I don't know why I should not tell you." As the name of the favored individual was about to fall from her lips her servant opened the door and announced Mr. Page, who entered with his usual seductive smile.

"Here I am again!" exclaimed the lawyer, bustling in, full of wonderment at what had transpired in his absence, with the hope that he had not returned too soon. "It's come on to rain in torrents. I could not get a coach—one never can when it rains—and I bought this 'brella."

"My servant spared me the confusion of mentioning the name of the gentleman," said the widow, half apart to Byron, catching sight of the lawyer's umbrella, that in his excited haste he had brought with him and was allowing to drip over the carpet; she desired him to leave it in the hall. With a flourish, "How stupid of me, to be sure," he did it himself, the servant having disappeared.

"I admire your choice," congratulated the poet. "I think he is the man of all others just suited to you."

"Precisely my opinion," concurred Mrs. Darlington, and Page, entering at the same moment, and hearing the remark, desired to know what was her opinion.

"That I have some orders to give my maid, and I must leave you for a moment with Mr. Trafford," she replied.

"Pray do not disturb yourself on my account," said Byron. But the widow was leaving the apartment by the time he spoke.

As she passed the lawyer she said: "My dear Mr. Page, I wish to speak with you presently."

"My dear Mr. Page!" These words were music to his ears.

"I hope I shall also have the pleasure of seeing Mrs. Darlington again?" interrogatively remarked Trafford, rising.

"As a friend of Mr. Page you must be welcome."

"Your condescension is profound." A bow from the poet and a smile from the widow.

"You have been doing wonders for me," exclaimed the lawyer the moment she disappeared.

"I detected it in her manner. My suit must be progressing, eh?"

"No; all my eloquence is lost on her."

"But, my dear Byron—Trafford—I beg pardon. I see a change in her manner already. She called me 'dear Mr. Page' just now, a thing she never did before."

What Is Mellerdrummer?



Grizzled geezer, makin' will, nephew gets the mitten.

Foxy villain keepin' close, meeker than a kitten, Grizzled geezer gets a stab, lot's of fuss and clamor.

Nephew's name is on the knife; that is meller-drummer.

Nephew in the county jail, head an' heart a-throbbin'.

Persecuted heroine loafin' round a-sobbin'.

Mortgaged home a-goin' fast, under sheriff's hammer.

Villain makin' wicked eyes; that is meller-drummer.

Weepin' girl in attic room, hero gone to prison, Villain spendin' stolen cash just like it was his'n.

Tramp turns up that saw the crime, shy on clothes and grammar, Makes the crafty villain dlig; that is meller-drummer.

Hobo tires of cussedness, peaches on the villain, Baffles all his meanness in a way that's simply killin'.

Girl jumps into hero's arms, villain hisses "Dam'er!"

Slaps his leg and goes to jail; that is meller-drummer.

CHARLES H. MUSGROVE.

sense I uttered to amuse myself? Ah, women are vain indeed."

"Mr. Lyttleton Page," ejaculated the widow, "you are my legal adviser, but in this case I must take the law into my own hands, and you will be kind enough to remember to whom you are speaking, and be good enough to tell me what is the meaning of this conduct? For months, I may say years, you protested devotion."

"She is touched," thought Page, blessing Byron in his heart as he thought how magnificently his advice was realizing. "The fact is," said he, "I have been seriously thinking of what you so warmly assured me. Did you not say that I must cease loving you or you would loathe me?"

"It is true, I did say so," returned she, in a more conciliatory tone; "but I have been thinking, as well as yourself, since I made that remark."

At this the lawyer buttoned up his coat with the reflection that he was too well on his guard to be caught by such delicate subterfuges.

"Have you not in past times assured me that my compliments were oppressive rather than pleasing, and that you had renounced all ideas of matrimony?"

"You do not seem to understand women," remarked Mrs. Darlington, significantly; "they often say things they do not quite mean. Heigh ho! It only goes to show how little we know each other, after all. Now, suppose I had said to myself: 'Mr. Page is an agreeable person, and in consideration of his ardent devotion, although I do not particularly love him, I will bestow upon him my hand?'"

"What! Have you then accepted my numerous proposals?" exclaimed the delighted lawyer, off his guard, and quite carried away from his design by the music of her words.

"I said suppose," replied she, with marked emphasis.

This the lawyer at once put down as the loophole by which she premeditated escape.

"Well, madame, then I should say," remarked Page, nervously, yet with a certain amount of caution, "your condescension is magnanimous; but as marriage is a serious matter, I desire time for reflection."

"Then, suppose I demand an immediate reply?" suggested she.

"I have heard you quote a saying of De Retz: 'Deliberate long upon what you may do but once.' I should insist on a brief period for consideration."

"And if it did not please me to grant it?"

"Why, then the only choice left for me in that case would be to flatter"—and, with an effort that caused his pulses to start, he added—"refuse." And prostrated by the pangs the word had cost him, he sank into a *fauteuil*.

The widow colored to the temples. If she was not in love, why did her respiration proceed with such intermittent irregularity? Rising, and partly screening her countenance by the fan in her hand, she rang the bell. It was answered by the servant.

"Show Mr. Page the door," said she, in as steady tones as she could command. Her words struck new terror to the relenting heart of the lawyer; he feared his severity had been too great.

"Pardon me, Mrs. Darlington," stammered he, "when I said that, it was not with an intention, I assure you, of—it was only my desire to—" But he was too much confused to arrive at any definite explanation, for the simple reason that he did not know what it was best he should explain.

Mrs. Darlington turned her back scornfully.

"You have heard my orders," said she to the servant, who fidgeted about, and at length succeeded in forcing Mr. Page's hat into his hands.

He took it mechanically, and bowed in the humblest manner, though he might as well have spared himself the trouble, as her head was averted. The "new system" prescribed by his friend Byron was succeeding with a vengeance, to use his own mental observation. As the tone of her voice indicated that her feelings were excited, he thought it prudent to obey her command, and return for an explanation when she had calmed down a little.

"I respect your desire," said he, in the mildest bravado. "Adieu, madame, adieu!" And he shuffled, half-mortified, out of the room.

With her usual shrewdness the widow detected the touches of the master in the awkward achievement of the pupil. She was convinced that affection could not change to indifference in so short a time without an encouraging influence. She at once set it down as the work of the Mephistophelian Mr. Trafford. Her tenant admirer had been inoculating his friend with his own barbarous notions of women.

"What a triumph it would be to make him acknowledge a defeat," mused she, pacing the room with vexation. "Page has been silly enough to confide to him an avowal of his affection for me, and he has—"

But before she had terminated her speculations the rattle of a vehicle before her door caused her to glance through the curtains. Byron had returned. Without waiting to be announced, he instantly proceeded to the drawing-room.

"Once more I must throw myself on your indulgence," cried he, looking about the room with pretended concern.

"Well, sir, what is the matter now?" she inquired.

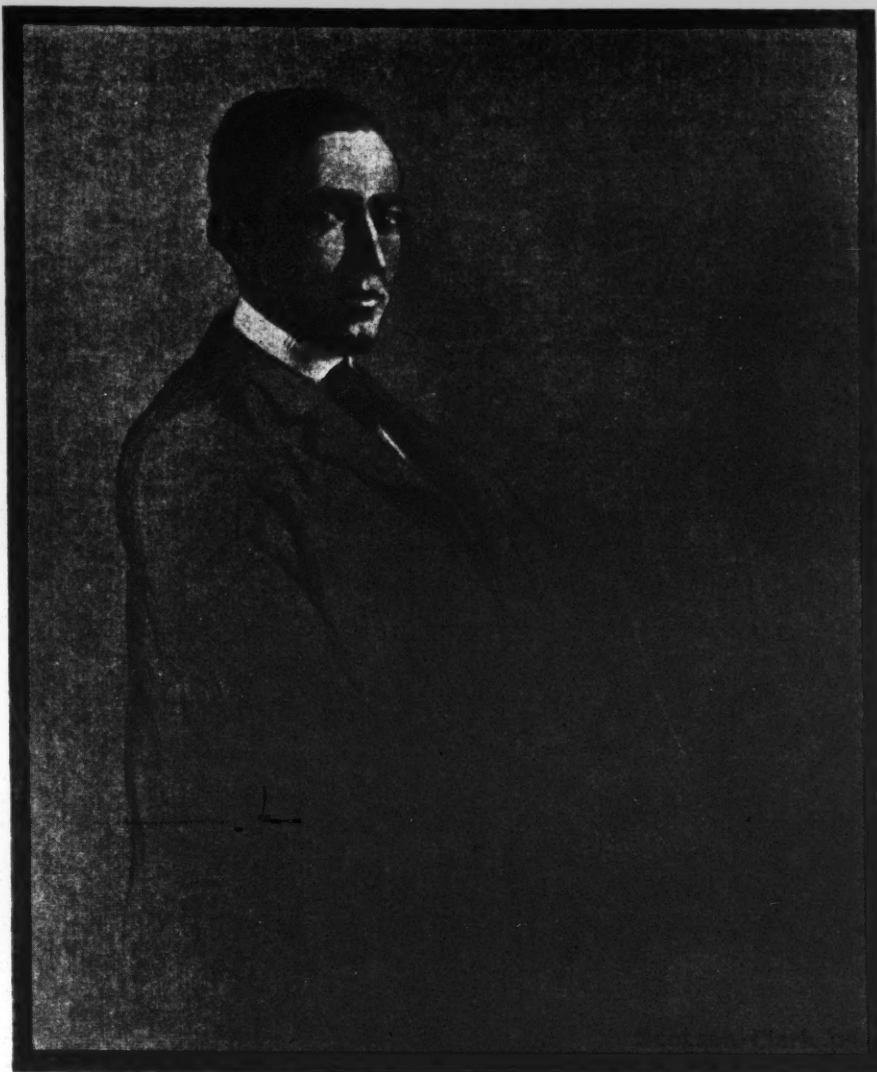
"Pray do not disturb yourself," returned he, and he added, with an embarrassed air: "Where could I have put it? It is very strange—I am

looking for my hat. I must have left it here."

"It is on your head," cried she, with increased vexation at the transparent silliness of the excuse.

"I must be out of my senses," pleaded he, softly; "and instead of my hat it is my head I have lost—perhaps my heart—who knows?" And, withdrawing toward the door, he implied that his exit should be as speedy as his entrance.

"You seem to do nothing but run in and out," interrupted she. "I think you had better remain where you are. This is the third time you have entered my doors this morning."



GEORGE ADE.

"So it is," returned he, seating himself in the same chair he had so recently vacated.

"Do you know that there is an epidemic going about?" she asked, with the utmost seriousness.

"The cholera?" guessed he, quite deceived by her *espieglerie*.

"No, impertinence; and your friend, Mr. Page, has got it to perfection."

"Is it possible?" retorted the poet. "Where did he catch it, I wonder?"

"I cannot form an idea," replied she, with furtiveness of glance that her *vis-a-vis* clearly comprehended. "Would you believe that he has had the audacity to refuse my hand?"

"He must be had indeed. Poor man!" consoled he.

"Is it not dreadful to think of? The only man I know in the world who would put up with my imperfections, and he to desert me at the moment I had determined to vindicate the reputation of my sex."

"Shameful!" protested the poet, with earnestness. "Would that I were he, that I might assist you in this glorious vindication. A noble resolve should never be overthrown for want of encouragement. It is seldom that a lady possessing your grace, beauty and intelligence will take the pains to demonstrate a great truth."

"From that remark I judge you do not esteem my sex so lightly," said she, observing with satisfaction his departure from his expressed opinions.

"No, no," pursued the poet, with *sang froid*; "there are delightful exceptions to all rules."

"But where are you to find this grace, beauty and intelligence of which you speak?"

"Clustered in you," exclaimed the poet, with warmth.

She burst into a merry peal of laughter.

"Then," laughed she, "do you really think me beautiful?"

"That has been my opinion from the first moment I beheld you."

"Are you serious?"

"I never was half so earnest in my life."

"You are growing gallant, absolutely paying compliments," cried the widow. "You, too, of all others, who never flatter any one. What has become of all your ice?"

"Melted in the golden sunshine of your presence," retorted he quickly, with playful tenderness of manner.

And in so short a time?" she asked, smiling.

"Its rays were powerful. Perhaps I am recovering from the epidemic that's going about," he suggested.

"Then you do confess to being touched?"

"Slightly; but I think you have wrought a cure."

"I must have proofs to convince me," remarked she.

"How can I offer them?"

entered, burning to explain his singular conduct, lest the seeds of disapprobation he had sown should take firm root and blossom into avowed hatred. At the sight of Byron on his knees the lawyer stood aghast.

"My dear Page, you arrive most apropos," cried he, with admirable self-possession, amused at his friend's consternation. "I know you delight in bliss. Generally, as you are aware, I am the soul of gloom; but behold me now the picture of happiness." And he regained his feet with the composure of a monk concluding an Ave.

"Your happiness be hanged!" roared Page, determined to take matters into his own hands, and no longer make love by proxy. "I didn't come here to witness anything of this sort, but to explain my stupidity to dear Mrs. Darlington."

The fiend of mischief was uppermost in Byron, and he could not resist saying, at the risk of exposure: "Don't disturb it; let it remain as it is."

"I hope, Mrs. Darlington, you value me too much to pay any regard to such an attempt at sarcasm," exclaimed the lawyer, who really stood in awe of his friend's powers in this respect. He was puzzled by this extraordinary demeanor, which he felt was involving him at every step.

"I wish to explain, my dear Mrs. Darlington, that it was all on my part a mere idle stratagem—a test of a new system—"

At the words "new system" Byron affected to cough violently, but the widow had caught them, in spite of his vigorous efforts at concealment.

"Stratagem! New system!" repeated the widow, suspiciously. "What does he mean, Mr. Trafford?"

"Haven't the slightest idea," returned he, calmly.

It flashed through the lawyer's jealous mind that Byron was playing him false. Of all men, to trust Byron, whose gallantries and infidelities would fill a volume! He was on his knees. Even though he had consented to advocate a friend's cause, was a man of his temperament and principles to be trusted?

"Do you mean to deny," exclaimed he vehemently, "that you are the author of this new system?"

A smile played on the lips of the poet, and he turned to the widow, who was growing perplexed at the unusual character of the incidents of the morning.

"Do you know," said he, with mock gravity, touching his forehead, "that I think our valued friend is slightly afflicted here."

"I must say," concluded the widow, "that Mr. Page's conduct is somewhat extraordinary."

The lawyer waxed furious. His excited mind told him that he had fallen into a trap that had been prepared for him, and, to make the crime more detestable, by the hand of one who called himself friend. The veil was torn from his eyes. He beheld the hideous reality.

"I am a victim, a dupe, a heart-broken idiot!" shrieked he, madly pacing the apartment, and disarranging his hair till it fell over his eyes, after the most approved madman fashion.

The poet could endure it no longer. He broke into an uproarious laugh. He had not the cruelty to vex him further, for he seemed to read the suspicion that was rankling at his heart. Something resembling tears stood in the lady's eyes as she watched the despair of "her adorer," for so she still considered him. A mutual glance passed between her and Mr. Trafford, and the moment had arrived to close this little "Comedy of a Morning."

"My dear Mrs. Darlington, I am sure you will forgive a little deception I have practiced," said he; "but I confess I was attracted toward you by your beauty; nay, do not smile, I am now most sincere; and perhaps, when you learn my real name, you will forgive the act, in at once recognizing the irresistible love of adventure that is my ruling passion. But, though addicted to romancing, I trust I am sufficiently upright not to forget what is due a lady, especially one so charming and delightful as yourself."

Page was listening to this speech with burning brain and trembling heart. He could scarcely command himself as his poet friend turned to him and said, in a voice that must have reassured the most desolate Lothario:

"My dear Page, will you have the goodness to present me really to Mrs. Darlington?"

The pain left his heart. An electric recovery could not have been more instantaneous. He stepped forward in obedience to this request. Never was introduction more willingly accorded. It would at once break the spell, if spell existed.

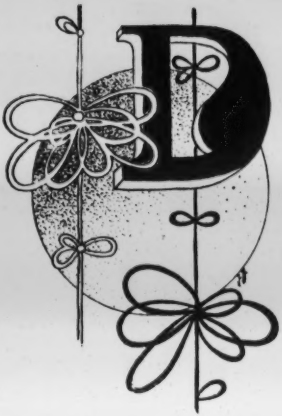
"Mrs. Darlington—Lord Byron."

The noble author smiled, gratified with his morning's adventure; the widow was surprised and delighted. "Straight to her heart the fatal flattery went." Her diary of that day was much more elaborate than that of any other day of the year. Three morning calls from the author of "Childe Harold," under an assumed name, had an air of romance about it that told well at the *causeries* of Mayfair in the "Carlton House" days. It need scarcely be added that Mr. Lyttleton Page, three months after, was a happier man than at one time he had reason to fear he should be.

One sunny, mellow morning in October St. George's Church was the scene of a fashionable bridal, and among the guests at the wedding *déjeuner* was Lord Byron. HOWARD PAUL.



HOW I MET EDWIN BOOTH.



DURING a rehearsal in the old Jenny Lind Theatre, in San Francisco, Hattie Mace (Mrs. J. B. Booth, Jr.), eyeing some of the younger women who were members of the company as they were teasing our light comedian, turned to me and said: "The poor girls must have some one to flirt with, but wait till the arrival of the next mail steamer from the East, and all this gush will be bestowed upon another." I inquired who the fortunate individual might be who was expected to put out of joint the nose of our professional masquerader. "Why," said Hattie, "my young brother-in-law Edwin; here is his picture." She took from her pocket one of the daguerreotypes of that day. The picture was one of Edwin Booth seated, with his father, and was a perfect one of young Mr. Booth at that time. His figure was slight, and his face a study for an artist, being lighted with a pair of luminous black eyes. He was the most observed man in San Francisco at the age of nineteen.

As was the custom in those early days on the welcome arrival of a mail steamer from the East, it was announced by the arm of the telegraph on Telegraph Hill. When the great tragedian and his son arrived the actors as well as the townfolk hurried to Commercial Wharf to greet the newcomers. As the steamer approached the wharf Mr. Booth and the boy, who was destined to give the name he bore an additional lustre, were on deck. After the usual rest of a day or so we began to see that Edwin was not the straight-laced boy first impression would cause you to think he was. There was abundant humor in him then, which was not seen in his later days.

He was very partial to a good story and overflowing with animal spirits. I speak of this because when he reached high manhood those who had not known him at that age would think he was of a moody disposition. In those golden days he was always a boy, whether riding a broncho down Montgomery street with his brother actors to rehearsal from their colony at Pipesville or tramping over the Sierras, club in hand, knocking over the fat quail (which I have seen him do). Nothing could shake his friendship toward a man he once took to his heart. Old Dave Anderson and wife, Willmarth Waller and many others, not forgetting old Bill Barry, if alive, would all vouch that he was a true friend.

His week at the Jenny Lind Theatre gave us no evidence of the Edwin Booth of the seventies. He was proud of his great father's reputation, almost to the point of idolatry. The prophecy his sister-in-law made to me of his popularity among the fair sex was verified. Although he could not be considered a woman-hater, he preferred the society of a few chosen men companions. He, with Dave Anderson, Sam Dennis, Bill Barry and Stephen Cassett (Jeems Piper) purchased some building lots on the Mission road and erected cabins, where on Sundays the balance of the company would pay a visit and take pot luck with their associates. They would while away the day in pleasantries, such as story telling, chorus singing and an occasional broncho race. Their life on the old Mission road was truly a Gypsy one. To see their mounted cavalcade racing down Montgomery street in Indian file to rehearsal at the Metropolitan Theatre was a sight not easily forgotten.

Edwin's support of his father was in Hemaya, in The Apostate; Wilford, in The Iron Chest, and Richmond, in Richard III. He repeated these

scarcely realize that the sombre man of tragedy was the same who had been in the old San Francisco Hall as the light comedian of the company. One of his favorite parts was James Jones Brownsmith, in the farce Little Toddlerkins. While he was playing at the Hall, Willmarth Waller and his wife paid a visit to California, on their way to Australia. Looking about for some one to play the opposite parts to himself, he thought of young Booth, but he (Waller) feared lest he could not meet the requirements. He needed a support who could play a Stukeley to his Beverly, Laertes to his Hamlet, and De Mauprat to his Richelieu, but he thought that the name of Booth among the miners would be an attraction sufficient to make them forget the acting. Little did Waller dream that what he supposed was an inexperienced boy in 1852 would be playing that same Richelieu in his own magnificent temple of the drama, Booth's Theatre, in New York city, in 1868, with Waller himself as stage manager. The whirligig of time brings about some strange changes. He studied and played the opposites to Waller during that disastrous season in the mines, where heavy stowstorms overtook them, and Waller concluded to close his season in a mining camp called Red Dog, where, with Mrs. Waller and Paddy Tuttle, Irish comedian, they were anchored until the Spring. Booth, Spear, Dennis and others concluded to walk to Marysville, which was nearly 60 miles away. One morning, while I was acting as stage manager in Marysville, the driver of the Red Dog stage called at the theatre and told us of the disastrous season of the Wallers in the mines, and added: "You fellows here that has got enough to eat and good beds to sleep in ought to have some feelin' for the showmen that's busted up in the mountains. They are footin' it, and you'll see the lot in an hour or two. They are now near the Twelve Mile House." Our entire company, on their own horses (for every actor in those days owned his own mount), rode to the Twelve Mile House. Sure enough, there were all that were left of that famous troupe of Theatricalians who had set forth under the leadership of Willmarth Waller to captivate the honest miners.

As there is always a comical side to any disaster if we can view it that way, we could hardly keep from laughing at the appearance of old man Spear. The party had experienced sufferings that would have done credit to the survivors of an Arctic expedition. From that day to the end of his professional career Edwin Booth was a different person. The light-hearted boy had become a serious and thoughtful man. His father's death, which had occurred during his tour through the mines, weighed heavily on his once buoyant nature.

Old Spear readily accepted aid to reach San Francisco, but he warned us not to offer aid to Booth. "For," said he, "he has means to reach June, and if he had not he would walk, without taking it from anybody."

He did reach there, and was immediately snapped up by Mrs. Sinclair, for the Metropolitan Theatre, to play the juveniles to James E. Murdock.

About this time I engaged to go to Australia with the newly formed company of C. R. Thorne, Sr., as first comedian and stage manager. After a passage of sixty-five days we arrived in Sydney.

Learning that the legitimate had been done to death, Mr. Thorne concluded it was best to play such American melodramas as Nick of the Woods, Uncle Tom's Cabin (for the first time in the Colonies), and burlesques. The Invisible Prince was our strong card. By this change from our original intention we immediately "caught on," as the saying goes. During our second month at the Theatre Royal word reached the theatre that a company of American artists had arrived at Sydney and was anchored down the bay. One of the Thorne boys and myself hired a boat and rowed to a small brig which was flying the American flag, and there, peeping over the side, was the familiar face of Edwin Booth. Old Dave Anderson hailed us also, then Laura Keane. From them we learned all the news from 'Frisco. I was sorry they had come to a land where certain failure awaited them. I knew Miss Keane well. She was a very estimable lady and a fine actress. But from my short engagement with her at the American in San Francisco I knew the stuff she was made of. She was unyielding, and would take advice from no one. I also knew her repertoire. It consisted of threadbare plays, such as Lady of Lyons, London Assurance et al., plays that had surfeited the playgoers of the Colonies. I also knew that Edwin Booth's parts would be Claude Melnotte, which he always played under protest, and Charles Surface, that he abhorred. Yet he was in a strange city, many thousand miles from home, and no other parts to lift him up to the height where he would have made his mark. Could he in honor have cut loose from Miss Keane he would have made a positive hit. As it was, he made a most lamentable failure. As he jokingly remarked to me, "I feel it keenly." He threatened to not appear the next night, but was induced by Anderson to do so. During their short engagement he merely walked through the parts he was billed for. The whole party returned to San Francisco by the City of Norfolk.

I remained with the Thornes until they determined to return to New York by way of Callao and Panama instead of San Francisco. Having engaged the celebrated Ravel Troupe of Pantomimists for a California tour, Thorne asked me to join him again. I did so, and after our successful season at the American Theatre in San Francisco, where I had been employed as advance agent, I felt as if I would like to put on the sock and buskin once more.

At that time Edwin Booth was unemployed. At the solicitation of Mrs. C. N. Sinclair he was induced to become one of the combination of artists to captivate the hearts of the good people of Sacramento, which city, on the assembling of the Legislature, was the legitimate stronghold of the society folk for the Golden State. San Francisco was given up wholly to trade. The company was a selected one. Mrs. Sinclair was a shining light. Harry Sedley, the eccentric comedian, was a darling of the ladies. Edith Booth was expected to add élan to the aggregation. The female portion, outside of the manageress, Mrs. Sinclair, was expected to display all the latest fashions. For the first time in the history of the theatre in California the gentlemen were expected to dress in full dress suits in modern comedy, and it required some hustling to get them, too. After a few weeks the divy among the combination people was of such an infinitesimal sum that there was some talk of our seeking fresh fields and pastures new. One morning, at the breakfast table, our prompter, Jim Dowling, handed a play book over to Mr. Booth, with the remark, "Ted, read that, and you will talk no more about closing."

It was a play book of The Marble Heart. Booth read it and praised it. Sedley did the same, and if ever a part was fitted for a lady, Marco was to Mrs. Sinclair.

She was that cold, unloving kind of woman, but beautiful of form, which, with the elegant costume, went to make an ideal Marco, the woman with the Marble Heart. Booth wanted to play Volage at first, but we all thought Raphael the part of the play. After a rehearsal he thought so, too. We played it to an enormous business for thirty nights, a run unprecedented in California in those days.

After leaving Sacramento we toured such mining towns as Oroville, Nev., and others, for thirty nights or more. It was then taken to San Francisco for another run.

It was during the run of The Marble Heart in Sacramento that Edwin first gave evidence of the hidden power that lay dormant so long. I think it was the third or fourth night of the play. As I stood in the wings at the commencement of the great scene between Raphael and his mother—all actors will bear me out that for heartrending pathos that scene cannot be equaled on the stage—Booth neared me and whispered, "Do you want to see a good piece of acting to-night?" "If you mean this scene with your mother, I would. The opportunity is there," I said; "but heretofore you have not done it justice." "I know it," he replied; "but watch me now." I did. I have seen Edwin Booth many times since that night, but I never witnessed a greater piece of acting. He rose to grandeur. Those who have witnessed his despair as Bertuccio in The Fool's Revenge, when he learns that his own child is the victim he has provided for his master, can have a faint idea of Mr. Booth in the scene with Madame Duchatlet in the old Sacramento theatre nearly fifty years ago. His future was assured that night. After our season had closed he returned to San Francisco once more, but his triumph there was of short duration. San Francisco was his hoodoo. Business was at a standstill. The treasury of the theatre was depleted, and Manager Maguire threatened to bring the season to a close, but, fortunately, his good fairy appeared in the person of Col. Joe Lawrence, proprietor and editor of the *Alta California*. In a conversation with Junius Booth he not only showed him a way to retrieve the losses of the past, but to add fame and fortune to the name of Booth. He said: "June, your brother is the man to save you all. I have witnessed his efforts in Sacramento lately, and, I tell you, his brother, you yourself don't realize what's in Ted."

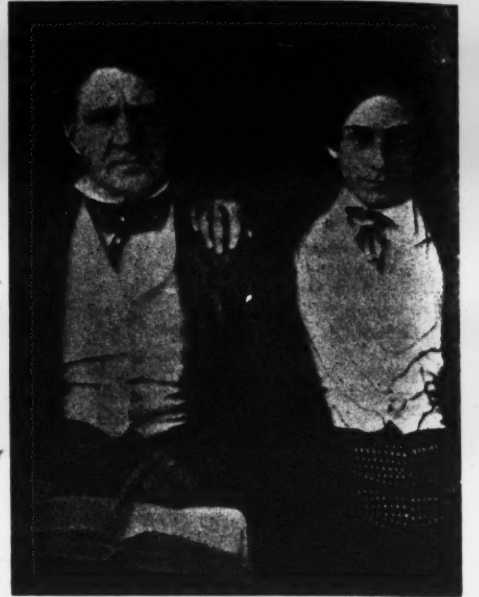
June smiled, but Lawrence was not to be stopped. "I'll tell you what to do. Put up your name for a benefit. Let Edwin play Hamlet, and the *Alta California* will do the rest. June, do let the young fellow have a chance. There is nothing to lose, but everything to gain."

June finally consented, and the machinery of the *Alta California* was put in motion. To Ferdinand C. Ewer, sub-editor of the *Alta*, was given the task to "whoop her up." Column after column was written in praise of the coming tragedian.

Hamlet was cast and put in rehearsal at once, and the eventful day, or, rather, night, arrived, a night so full of hope, not only to the Booth family, but to many dear friends and professional associates of the young aspirant for stellar honors. All the unemployed actors then in 'Frisco were present, although their name was not legion, still there was a goodly array to encourage the young man who had undertaken a task that has often made an older player shake with fear.

His entrance was a signal for tumultuous ap-

plause. Booth gave a cold bow. His first spoken line, "A little more than kin but less than kind," was given with such a melancholy tone that all present felt he was safe. The many beautiful points afterward heard



FATHER AND SON.
Junius Brutus and Edwin Booth, 1852.

from him, the tremulous tone of his voice in the closet scene with his mother, the awe shown at the ghost's appearance, in after years all these were brought out more prominently than we saw or heard them that first night. But, taken as a whole, the verdict of the majority present was, "A hit! A palpable hit!" Col. Joe Lawrence's prediction was verified. Joe did not live long enough to see the fulfillment of his wishes, but his co-laborer, Ferdinand C. Ewer, did. Mr. Ewer afterward became the Rev. F. C. Ewer, of St. Ignatius' Church, in Fortieth street, New York. He was a man after Edwin Booth's own heart, one who despised shams and clung to sincere friends with hooks of steel.

There was one man behind the curtain who took a commercial view of that night's triumph. I mean old Ben Baker, the prompter. Ben knew the lack of attraction in the East, and he formed a partnership with Edwin Booth to act as his advance agent. Ben knew that all the great lights of the stage were dead or passed. Forrest was waxing old and testy. The elder Booth was gone. Murdock had abandoned tragedy for high comedy. As Ben told me, "What was to prevent Edwin Booth from reaching the topmost round of the ladder? Young, a handsome person, with a graceful manner added to talents of the highest order." His reasoning was sound. Nothing could prevent him from reaching that goal save death. His unprecedented engagement of one hundred nights in Hamlet justified Baker in making that prediction.

From the night of his first appearance at the old Winter Garden Theatre to the hour Edwin Booth, in the Players' Club in New York, June 7, 1893, paid the debt of nature, he was his country's idol.

Mr. Booth needs no humble pen of mine to record his many triumphs in the East. I leave that to an abler one than myself. With William Winter it was a task of love. When writing of him, he said, "Farewell; a long farewell. No soul ever endured more sweetly the burden of mortal trials, or made more bravely that dark voyage into the great unknown."

My task is finished. I have written of Edwin Booth from memory as he was at the age of nineteen to his departure from the land of fruits and flowers. If any one who reads these lines wishes to know more of him, let him purchase William Winter's tribute to his memory, entitled, "Life and Art of Edwin Booth," and published



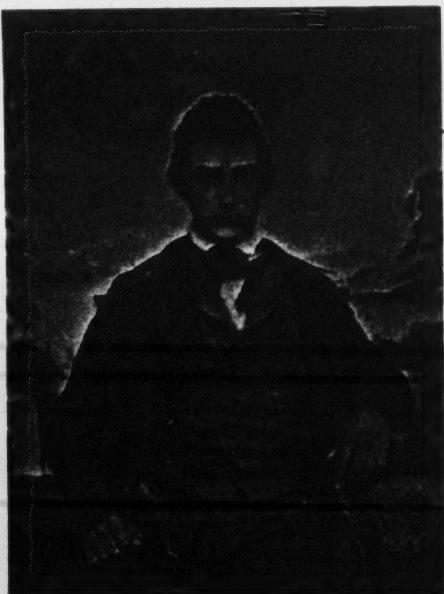
Edwin Booth and Grandchild.

in 1894. It is a perfect gem, and no lover of Edwin Booth's memory should be without it.

J. J. McCLOSKEY.

THE DIFFERENCE.

The difference between the Optimist and Pessimist is droll; The Optimist sees the doughnut, the Pessimist sees the hole.



Edwin Booth, 1850.

parts during the Sacramento engagements. Toward the close it was evident that the father's fame was beginning to dim in the brilliancy of the son's. The elder Booth was sent home to recuperate or die. On arriving at New Orleans Sol Smith induced him to play one week in a round of his famous parts, and, with great exertion, he managed to get through. He then started for home on the steamer *J. A. Cheno-weth*, bound for Cincinnati. It was fated he would never reach there. He died as the boat neared Memphis.

When the father left for home the boy, for that is all he was, changed entirely in his manner. He felt that now he had to carve out his own destiny, and he buckled on the armor for the fight. With his brother June he took part in performances at the old San Francisco Hall, where he played anything and everything with the Chapman Family, which had the favorite Caroline at their head. The admirers of Edwin Booth in the years of his great fame could



THE star stepped from her dressing-room and looked about her. The glance fell on the stage-manager, who was one of those ubiquitous individuals always in the field of vision.

"Shall I call an automobile, or will my lady's plain garden variety of carriage stop the way?"

The star answered breezily. She had an alluring manner of ease, which endeared her to all.

"You must think I belong to the chorus. I'm only the leading lady. I go home in a street car."

Her glance, still wandering about, met that of one of the chorus girls who did not answer her vivid description. Mary Tyler, whose only elegance was her stage name, Blanche Beauchamp, was not of the class of opera bouffe personages who earn fifteen dollars a week and spend ten times that amount. She responded to the star's gesture of invitation with a quick look of gratitude that she was not forgotten, and followed in her wake through the canons of dusty scenery, over paper-maché architecture, through the door shaking like a hoary headed tragedian of the old school on its hinges, down some stairs spiraling wickedly as if with designs on the pretty ankles of the dancers, and then, with a long breath and a gasp of delight, into the cold crisp air of night to the corner of Broadway, sparkling with its cosmos of incandescent lights, its merry-go-rounds of grown-down children, its anaesthetics to the cold, gray dawn of remorse.

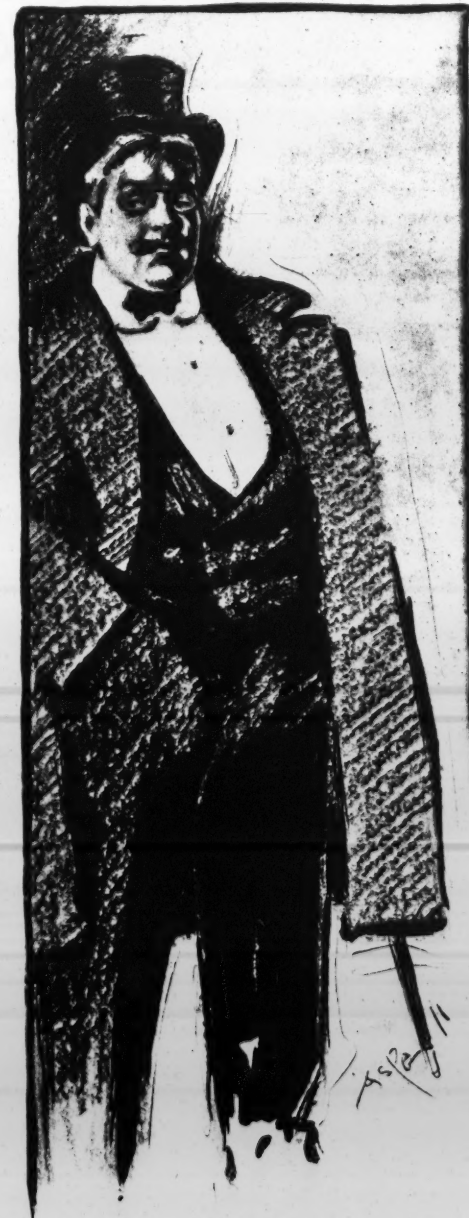
The star hailed a north-bound car and pushed Mary in front of her into the flagrant discourtesy of its interior, accepting immediately the seat of a ringleted youth who recognized her as a much-advertised attraction and nudged his information into a companion's ribs with his versatile elbow.

The star sighed, looking at Mary dangling in front of her on a decrepit strap.

"If I wasn't saving all my money to send a Christmas present to my poor, dear man, who is playing Hamlet at Five Fingers, Dak., and needs to be remembered, we'd have taken a four-wheeler."

The mention of Christmas prompted Mary to the expression of a wish which had been hovering on her lips for days, but had been restrained, fearing a refusal.

The star watched the color waver back and



The Manager.

forth in her cheeks with the customary amusement she felt at Mary's inability to fit herself into the cloak of callousness, without which stage life is but a half-clothed existence in a draughty world.

Mary Tyler, whose stage name gave little impression of her modest qualities, was born to sacrifice as others are born to golden spoons. She would achieve her destiny, no matter where placed, by the caprices of Fate, for sacrifice knows no locale. That the Fate aforesaid had

landed her in the chorus of a comic opera made little difference in the final result. She had achieved her task first as the eldest of a large family, and when no longer needed there, the family purse showing nothing but perforations through which only air percolated into hungry palms, Mary took the first opportunity offered to relieve the pressure. If that opportunity had been the care of twins, labeling packages, selling cigarettes, trying on cloaks, she would have made no demur. The advertisement for a chorus, demanding only youth, shapeliness and inexperience, found her equally ready.

In the chorus she showed none of the inflated ambition of those who talk of "speaking lines," of talent kept under by cabal, of comet-like futures. She loved her work as she would have loved the twins, or the envelopes, or the cloaks. To be a part of a great spectacle, to feel herself a unit in a wonderful moving picture of light, song and gaiety, satisfied her completely. This is not the quality of mind out of which celebrities are made, and it would not take the reader of a crystal ball to predict for her a Harlem flat, a husband who spent hours at a roll-top desk, and those happy days which have no history.

To do something for some one else, to give out of her little store of money and the largess of her enthusiasm and vitality, was her reading of life's problem. It is a role which has little competition and plenty of opportunity. Naturally, she had many friends; out of these there were four to whom she was especially attached, especially loyal and especially affectionate.

One was the leading lady, who had singled her out for special friendship and elder sisterly care, who brought into her life many of those rays of sunshine so necessary for the human flower, no matter how weedy its environment; there was the stage manager, to whom she had endeared herself by punctuality, order and obedience, who deplored the fact that she was unfitted to be a show girl and draw a salary in accordance with her deserts; the third was her landlady, rotund, matronly, of New England extraction, who had something of Mary's own nature grown older, and who gravitated naturally from the proud, prosperous dwellers in first floor fronts to the modest hall bedroom, third floor, rear. The last of her quartette was a pariah of the dramatic world, a chorus man, ignored, snubbed, ridiculed by all. This particular one was the most negative one of a negative class, and needed no other quality to endear him to Mary, ever on the lookout for the yellow dogs of the human race.

It was for this quartette that Mary had designed a Christmas dinner, to be bought out of her savings, the modest fund set aside as umbrella for the rainy day.

"What is it?" The question of the star acted as a spur to Mary's lagging words. They fluttered waveringly from her lips, the big blue eyes emphasizing the request.

There was only a second when the star thought of refusing. The second passed at the soulful glance with its illimitable possibilities of sorrow.

"Will I come? You mean, can you keep me away? Have the dinner not later than four, and I'll be on hand. I thought I'd have to eat at the St. Regis, or Delmonico's, or some other of those awful places. Good-bye!" The star's destination had been reached, and she ran from the car, waving a theatrical farewell.

Mary, in a heaven of delight at the few words, rode seven blocks beyond her street and walked back, unconscious of the distance, counting on her fingers the various items of her coming bill of fare.

How little she had thought when she had saved her money for a possible sick week or two the delightful use to which it would finally be put. There was always the hospital if one were ill or a home for the Friendless if she were out of work, but there is not the delight of giving a dinner to one's very own every Christmas.

She lived the days preceding the great feast in a dream of anticipatory delight from which

hard work, scanty food, cold nights and mornings in a cheerless room could not drag her.

The landlady offered her own dining-room for the dinner; the baker agreed to roast the bird and cook the vegetables to the best of his ability; the poulterer promised the biggest bird in the market for the money. She selected the rosiest apples, the greenest salad, the whitest celery, the biggest potatoes and turnips, and even made a satisfactory dicker with the maid of all work by which for one of her two hats and a silver quarter slavey promised to wear a white apron and wait on the table. Her only regret was that she would have to decorate the table with stage flowers borrowed from the property woman for the occasion, the floral strain being too great for her slender purse.

Everything augured well for the function—a word she borrowed from the libretto to describe the occasion to herself. She heard the star refuse numberless invitations, the stage manager joked with her incessantly, threatening to refuse his dinners a week before; the landlady was almost as excited as Mary herself at the prospect of dining with real stage people, and the chorus man confided to her that he had no friends and had anticipated a lonely dinner in a cheap restaurant.

Christmas day Mary shivered from the warm bed to the cold carpet in pleasurable anticipation. There was a knock at the door. It was only seven by the nickel clock, too early for the turkey, too late for the vegetables, fruit, nuts and raisins, already stowed away in the basement; too early as well for the slavey, who was to call her at half-past eight. There was a premonition of trouble in her mind. Supposing some one should be ill! It was dreadful to make a distinction, but if some one must be, she hoped it was not the star. She threw a quilt about her and opened the door. There was a small boy



"There was a small boy guarding a hamper."

guarding a hamper. He held a slip of paper for her to sign, and met her rapid questions with a single gesture toward the paste-board tag which bore name and address clearly. He went down the stairs in a lordly manner, the contempt of his shoulders arguing the depletion of her treasury.

She drew the basket inside the room and looked at it curiously. It was full of strange protuberances and had about it an odor which had haunted her dreams for weeks. She drew her feet up on the bed and sat gazing at it for several moments before she had strength of purpose to take off the outer coverings. Underneath the first layer of paper was a dainty note, signed with the star's full name, wishing her good cheer and hoping there would be dinner enough for all.

Mary wept into the basket for half an hour, wept over the polished bosom of the turkey, browned to a crisp; over the fringed leggings, over the hothouse grapes, the bunch of American beauties, over the French pastry and the ices carefully packed—wept as one only weeps whose heartfelt sacrifice has been in vain.

Later, after her cold bath and her morning prayer, she reproached herself bitterly. How could the star know that every cent earned, every one saved, had been a joy; that the beatitude of the giver had been her compensation for every lack she had suffered.

It was in a mood of resignation that she heard the slavey's announcement that there was a big box waiting for her at the basement door; that it had come by express, and if she wanted her to—the hatchet was all ready.

Slavey opened it with a deft turn of the wrist and a crashing blow which threatened to dis-

member the second turkey disclosed to Mary's haunted eyes, with holly and mistletoe, mince and pumpkin pies galore, and a scrawl from the stage-manager, explaining that he had ordered the box sent from his mother's home on Long Island.

Mary thought she had wept herself dry, but



The Star.

there were, it would seem, inexhaustible sources of grief. The slavey looked at her with sympathy.

"I 'eard of a mon oncet," she announced, "whose 'eart broke through joy."

Mary did not dispel the belief.

The landlady enjoyed herself hugely as she put the finishing touches to the table. Mary had asked for the dining-room at ten, and at that hour everything was prepared, the turkey dressed for the oven, the vegetables peeled and ready, huge basket of fruits, nuts, raisins, on the side-board rows of pies and slices of home-made cheese, cranberry jelly shaking every time she walked around the room, long stalks of snowy celery, green tipped. At one end she put the brace of ducks, the bunch of violets and the Florida oranges confided to her care by the chorus man the night before.

Mary threw herself into the landlady's arms and wept anew.

The landlady soothed her with motherly touches on hair and cheek.

"There! There! It don't mean much to me, and it's a lot to you. I've taken a heap more pleasure than you'd imagine."

Promptly came the guests and gayly flew the hours devoted to the feast. Table and side table groaned under their weight of good cheer, healths were drunk from the pitcher of elder provided by the landlady and the bottles of champagne brought as a last thought by the stage manager. If good wishes ever responded to their cue, Mary would have been in a position to give Christmas dinners all the rest of her life.

But when it was all over, when the star had fluttered away after a hearty caress to Mary and the landlady, escorted on one side by the manager and on the other by the pariah; when the dining-room was cleared by the enforced absence of its mistress and the slavey, and Mary was left alone with the debris of the banquet, the drooping roses, the wilted stalks of celery, the candles burned to the ends, she placed her small hands on the table's edge and laid her face upon them. A last tear trickled forlornly down her face, making a pathway through the powder she had used liberally to hide the ravages of grief from her guests.

"It was lovely, and better than I could have done, but it wasn't mine, after all."

For the Christmas dinner had been a tragedy to her sacrificial spirit. GERTRUDE LYNCH.



"Alone with the debris of the banquet."

The CONFESSIONS of a CIRCUS HORSE



"GOOD morning. I am very glad to see you. It is some time since we met. Oh, yes, I am feeling my oats right well for one of my years. Who are you on the road with this season? The Very Greatest Under the Sun and Champion of the Universe? You don't say! I always thought that you would catch on great. You are employed all the year round now? That is an innovation since my time. I suppose that it takes a circus writer all winter to invent enough yarns to go round during the tenting season. Nothing gives me more pleasure than to meet a fellow who can talk horse, especially if he has been in the circus business. Don't you remember when you first learned the trick of a horse editor you brought to the show to interview me? And what a sensation my conversation created in print! When I was a mere colt I understood United States and well remember when I first learned the meaning of whoa, get up, back and such directions, long before I had a saddle on my back or joined the show."

"How did I come to get into the business? I'll tell you all about it if you have the patience to listen. I was born on a farm and in my colthood had a good home and my master and mistress were very fond of me and I was fairly worshiped by the children. There was nothing too good for Spotted Beauty. I came well nigh being spoiled by so much attention, and my mother, a very wise horse, said:

"You are proud of your calico sides and fine mane and big tail that falls to the ground, but you will live to be sorry for it and wish you had been born a plain, ordinary, everyday horse. My dear colt, you are little aware that your unusual prettiness will take you away from me and your indulgent friends, for you will surely be sold to a circus and go away with strangers." I was so glad when I heard of my future prospects that I pranced and kicked up my heels for joy at the prospect, to the great grief of my mother, who remarked 'Poor silly colt! You have no more sense than the farmers' sons who desert the old homestead and go off to the city and perhaps go to the bad.'

"Previous to my mother's remarks about the circus I had no other desire than to grow up a good country horse and behave myself as any decent horse should. But now that I had been told of the circus I immediately became ambitious and grew discontented. Perhaps ambition makes some happy, but it made me exceedingly dissatisfied with my lot—and barn. Every day I grew weary of my environment. I believe that is the correct word, but it is a large one. I grew so restless and unhappy that I would have jumped the fence and run off and joined the circus—the first one I could find—but I did not know where to look. Don't laugh; being only a colt I had not grown to years of horse sense. Then I had another disappointment. I heard my master tell a horse buyer that he would never think of selling me and that he would as soon think of parting with one of his children, and he loved his children dearly. I can't say that I did not appreciate a good master and a good home, but I was anxious to see the world and to do that to join a circus was my only hope. I was silent on this point to my mother because I knew that she would say me neigh, and give me advice enough to take away my appetite for sugar."

"In June, when I was out in the pasture eating clover tops and having a high old time racing up and down the field, a lot of bill-posters came along and put up big pictures to advertise the circus that was to come to the city. Master got some tickets free for letting them post on the red barn, and showed me off to the bill-posters, who were all agreed that I was the prettiest horse they had ever set eyes upon, and said that the circus manager would buy me sure when he came along. That was good news, but all my calculations were upset when master replied:

"I wouldn't part with Spotted Beauty for a farm." That assertion pleased my mother so much that she provokingly winked at me and let out a horse laugh. I didn't go to town circus day, but mother drew the family to the city, and as soon as she got back to the stall she took me into her confidence and said:

"I had a narrow escape, child. The circus manager almost bought me and he would but that mistress cried and took on so that she saved me. They were agreed on the price. It is only a question of time when we will both have to go. Since our master became a politician things are not as they used to be. It was a bad day for him and for us when he was elected constable, although it is probably a great thing to hold so high an office."

"Mother was half the night telling me that it was customary for the constable to stand treat every time he met a constituent in the city or down at the tavern in our town. And then mother whispered in my ear so that the other horses could not hear:

"Master is drinking more than is for his good, and his being constable is a pretty expensive luxury." At the finish mother uttered a prophecy: 'Mark my words, colt; if our master does not see the error of his ways, the farm and all the stock will go, and he will come to a bad end.'

"The next morning I could see that mother's coat was disturbed and bore marks of the cruel whip and I realized that for the first time she had been punished and overdriven. But she kept her own counsel and never mentioned the abuse. Things didn't go so pleasantly at the farm house the balance of that Summer, and during the Fall, as I could overhear over the fence of the pasture. Master was at the city or the tavern much of the time, and mother shook her head gravely without comment. I spent the Winter in the barn, and mother said that master hung out at the tavern talking politics and standing treat. It is pretty tedious to be a colt and stand in the barn all Winter and to know that your mother is weary of waiting in a tavern shed or tied in front of a city saloon. Spring came at last and I was glad to get out into the pasture once more. With grass came my first great grief. Master sold my mother to a trader and I was an orphan. The sale caused one change in my life. I was put in harness and driven to the city frequently. Sad to relate, master drank freely and drove me pretty hard at times, but I was young and rather liked to speed it, and was flattered by the compliments and attention of the city folks. One day I heard master remark:

"Yes, I'll sell Spotted Beauty provided I can get my price."

"Once he had said that he would not part with me for my weight in gold, but that was before he was constable and his face had grown so red. To get along with my story. In June, as usual in our parts, came a circus, and the posters were put up on the red barn as before. This was a different and bigger show. I heard the boss bill-poster tell master:

"The old man will give almost any price for that horse."

"He'll have a chance to see Spotted Beauty when the circus comes to the city," answered master.

"Let me tell you I was in a great state of suspense until the day to go to the city arrived. Why, with the waiting after the billing, I quite lost my desire for sugar. For the first time on record master did not take the family to the circus, although he had as many as a half a dozen complimentaries. The children took on terribly at the disappointment, and their father was in an ugly mood when the mother expostulated. Because he took such infinite pains in grooming me the morning of the circus and because my tail and mane were braided the night before, the wife guessed aright that I was to be disposed of, for I heard her say so to the eldest son. Master stopped at the tavern to take several doses of courage in a tumbler. Before we moved on to the city I took a last look at the old homestead, thinking that I might not see it again. I could see the mistress and the young folks looking after me with longing eyes and I turned away kind of squeamish about the stomach, but soon forgot them in the excitement of the city on a circus day. What else could you expect of such a giddy young horse, ambitious to travel with the show?"

"The city was crowded full of people and I am conceited enough to say that I attracted more attention than any horse that was seen there, and the show had some very fine ones. Don't think me vain when I say that I had more admirers than the circus parade: really, I did. The manager of the circus saw me and inquired the price, and then he and master dickered and jockeyed all day until it seemed to me that they would never make a bargain. I don't believe that I would have been sold and bought if the manager's daughter had not begged her father so hard for me. She fairly implored him to buy me, and put her arms about my neck and caressed me and teased so that the deal was made and my wish came true and I joined the circus and became the worshiped and adored pet of the whole show. It was just grand, and my young mistress rode me in the parade the next day and although I was quite nervous I behaved myself, and Miss Fanny said that I was just splendid and gave me a whole stick of candy when I got back to the tents."

"In about a week I heard the manager say that I must be broken for a side-saddle act, and they began to train me at once. I was an apt pupil and was soon able to appear in the ring carrying my pretty mistress proudly. She was ever so good to me and it was just like playing in the clover pasture to dance in the sawdust and do smart tricks and be applauded by the audience and patted on the neck by my mistress and be called sweetly, 'Dear fellow.'

"It was a wagon show, and as we traveled in New England and Middle States the drives were not long, as the cities and towns, as you know, are close together, making touring a regular picnic in favorable weather. When I first started out I was led behind the manager's buggy, his daughter riding with him, but as Miss Fanny's mother came on for the balance of the season, I was put to a light buggy and drew the treasurer and my mistress from town to town. The treasurer was deeply in love with Miss Fanny and was a very nice fellow and her parents would have approved of their marriage, but, to tell the truth, the daughter didn't take any great fancy to the handsome young fellow and appeared to take a greater interest in the clown, who was a fool in earnest. It looked

to me just as if Miss Fanny was going to throw herself away on the human monkey. But fortune had better things in store for her, as I will relate. I took a great dislike to this rainbow dressed Joey, because he felt himself so smart and funny. When mistress and I had drawn lots of applause with our act, this ninny would rush into the ring and prance around with a basket horse, making a burlesque of us and a trick mule of himself. Oh, if I could only have talked United States and warned my mistress against tying herself to such a thing!"

"I blamed the treasurer, too, for not having more spunk and not improving the rides across the country by doing some nice courting although I carried my ears pricked up day after day and night after night, they never made love as they should have done, or as he might have done. It was exasperating to think what a stupid the young fellow was, and I can't understand what Cupid could have been doing all the while. I surmise that the little fellow with the bow and arrow was busy elsewhere."

"One night we left town for the next stand in a pouring rain. It was a black, windy night and it makes me shudder to think of it. It had been storming for several days and the roads were overflowing with mud and water and I had pretty hard pulling with my light load. The treasurer was a considerate fellow and I was left to myself to pick my way along until we came to a place where it was hard to tell where the river banks were. I halted of my own accord without being checked, and my driver stood up in the buggy and peered into the darkness. I heard him say to Miss Fanny:

"This is the place where we ford." Then he spoke to me and said: 'Beauty, my boy, I guess you will have to swim for it,' then he sat down and chirruped to me—I never needed a whip or urging—and we started, or, rather, I did. I glanced back and I saw that Miss Fanny's face was so white that I could see it in the blackness of the night. The current was coming swift and I knew that there was danger ahead. As we reached midstream I felt my feet moving from under me and I gave one peep behind and saw Miss Fanny clinging to the treasurer's arm with great alarm."

"Oh, George! Save me, George!" she cried. "I didn't do any whimpering. I just paddled my feet for all I was worth and said to myself that I would get them safely to the shore if the buggy would stay right side up, George or no George. It was a hard scramble, and I kept paddling for all I was worth, but it seemed every moment that we would be swept to death by drowning. I overheard above the storm the treasurer's cheering words:

"Trust in me, dearest, and take courage!"

"Dearest take courage!" If they could have understood me they would have heard me remark, as I plunged and struggled: 'Trust in me!' The next minute I put my forefeet on solid footing and with one jump I fairly bounded to land firmly on all four feet. For a second I paused to catch breath and then, without whip or word, I just yanked that buggy ashore and halted for a rest. Again I peeped back and what do you think I saw? The pair of them embracing and exclaiming: 'Oh George! Oh, Fanny!' and neither one of them was

mindful enough of my strenuous efforts to cry: 'Oh, Spotted Beauty!' Still, I was so rejoiced at the outcome that I overlooked the omission."

"You have read the published account of the affair, in which Oh, George figures as the hero without so much as a word of praise for the horse that did all the work and pulled the pair to safety out of the deep and troubled waters. There was no lack of love-making after the exciting incident I have just related, and Cupid must have returned to duty, for such cooling and billing I have never witnessed before or since, and for my part I was glad when they were married and the honeymoon was over, although I was more than pleased with the happy results of the fording of a raging stream at night with a steed in the thills blessed with horse sense."

CHARLES H. DAY.

A REMARKABLE ORGAN

IN the Catholic Church at Moosejaw, N. W. T., there is an organ that is a genuine musical curiosity. It was built by a Polish member of the congregation, named Joseph Deutschky, a farmer, who lives in the vicinity of Moosejaw. The instrument contains five full sets of pipes, two of which are of wood and the others of metal. It is of five and a half octaves compass. The black keys were cut out with a jack knife from the horns of cattle found on the plains, and the white keys from the ribs and shinbones of the animals. The metal pipes were made from the lead of the bullets used by the Northwest mounted police. The case of the organ and the wooden pipes were fashioned out of old packing boxes, and the bellows was constructed from the hide of a sheep killed for the purpose by the organ builder. The organ is said to have a remarkably mellow tone, and the church authorities have been offered as much as \$1,000 for it. They have steadfastly refused to part with their treasure, however, and it is used every Sunday for the church services."

TWO VIEWS.

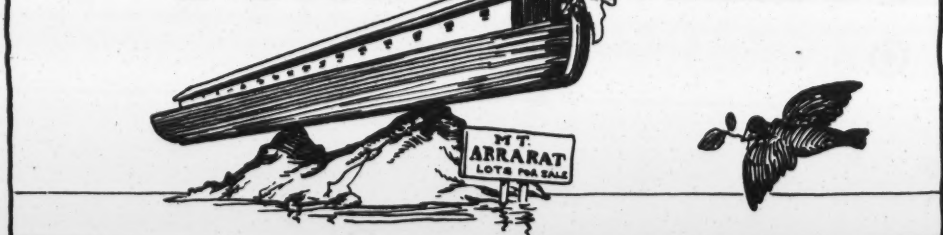
WHEN brother Jack went on the stage
Ma raised a fearful cry,
While pa turned ruby-red with rage
An' kicked things low an' high.

He "roasted" acting to a brown,
For it he had no use;
An' ma, scared by his awful frown,
Agreed with the abuse.

But later, when pa's business failed,
An' Santa wouldn't walk,
Jack's doings were no more assailed,
An' pa changed in his talk.

You see, Jack sent his sal'ry home;
An' pa declared with vim
(While watching for the mail to come),
Jack's talent was from him.
EDWIN ANGELO LEMAN.

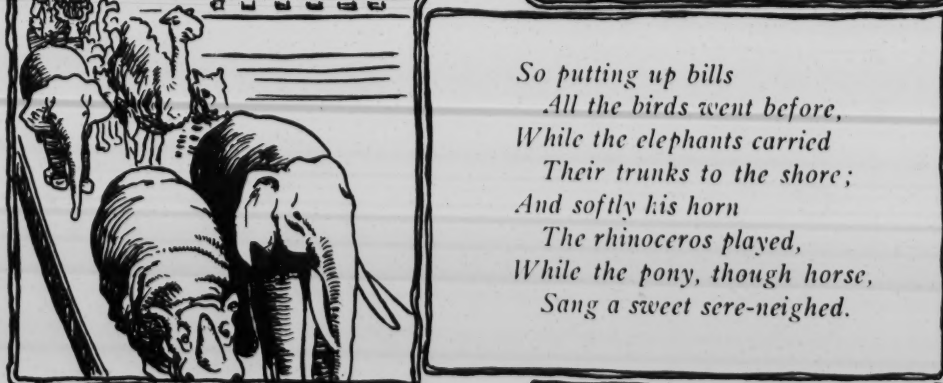
THE ORIGINAL FIRST NIGHT



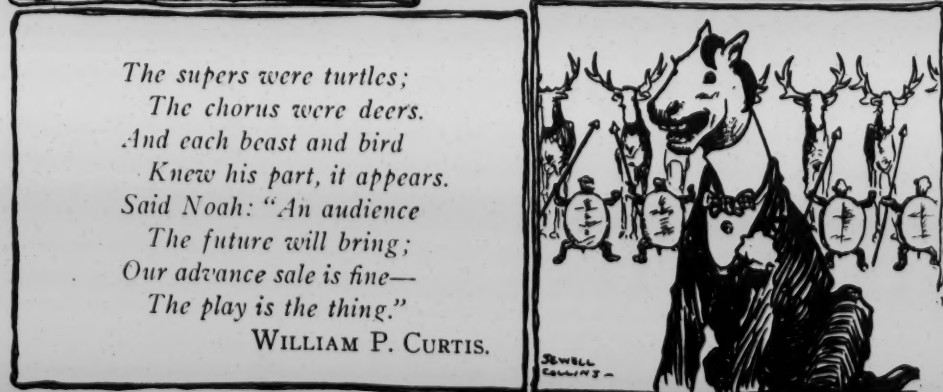
WHEN the first show on earth
On Mount Ararat landed
'Twas the happiest company
That ever got stranded.
Said the manager, Noah,
To Ham-let, the star,
"The walking is bad,
Let us stay where we are."



So putting up bills
All the birds went before,
While the elephants carried
Their trunks to the shore;
And softly his horn
The rhinoceros played,
While the pony, though horse,
Sang a sweet sere-neighed.



The supers were turtles;
The chorus were deers.
And each beast and bird
Knew his part, it appears.
Said Noah: "An audience
The future will bring;
Our advance sale is fine—
The play is the thing."
WILLIAM P. CURTIS.





THE PECULIAR COMEDIAN.
W. B. PATTON.

IS VAUDEVILLE ILLEGITIMATE?

"It's a very pretty picture," admitted the dramatic editor of one of the afternoon papers not long ago. "I'd like to use it, because you run a big ad., but, you see, I have promised a lot of pictures of legitimate people and I can't take this."

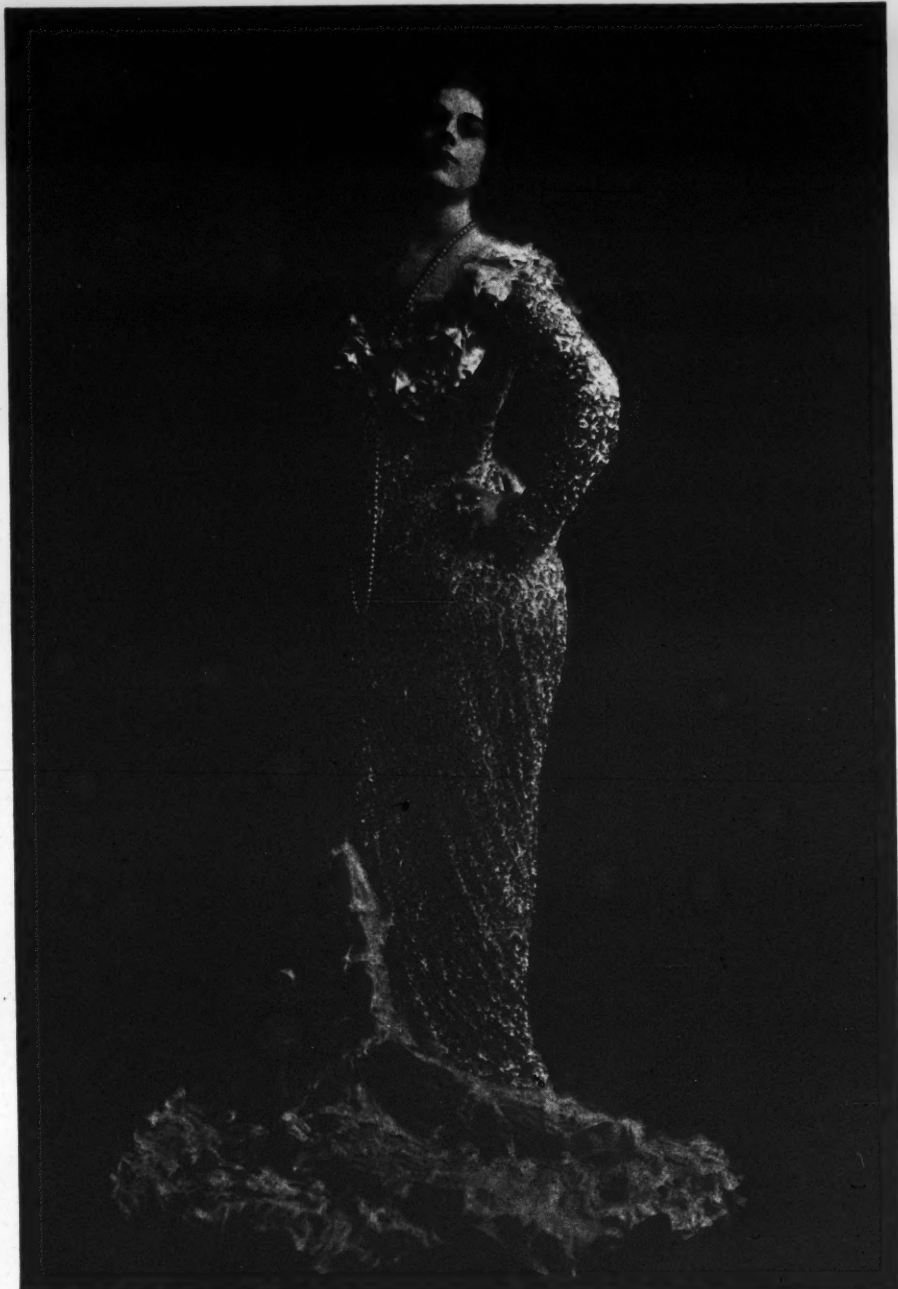
If vaudeville is not legitimate, what is it?

It is a business patronized by hundreds of thousands, involving the weekly expenditure in

best not more than a couple of thousand persons interested, and these representing only the lowest grade of the paper's circulation.

The man actually believed what he said, though he confessed that he had never been inside of a vaudeville theatre himself, and was in possession of no information on the subject of a business which contributed a third of the theatrical advertising enjoyed by his paper.

He was not only ignorant, but he refused to be enlightened, and there stands on that paper



STUART—THE MALE PATTI.

New York City alone of close upon a fifth of a million, and yet to the gentlemen of the New York press it is not "legitimate."

Go across the river to Brooklyn, and there the papers realize that vaudeville is an important feature, and give space accordingly. In smaller cities there is even more attention paid this feature of the amusement business, and Sunday special stories and midweek paragraphs are abundant, for the dramatic writers find in vaudeville an ever fresh source of inspiration because of the diversity of the offerings.

In New York precisely the reverse is true. The editors will not take a vaudeville item unless it is of absolute news value, and they never offer

to-day the rule that no more attention shall be given to vaudeville than is absolutely necessary to hold the advertising.

When he himself goes to the theatre it is easy enough to write for two-dollar seats at the "legitimate" theatres, where he is able to witness the performance of some non-success. He does not realize while sitting in his comfortable chair at the Empire that Keith's Union Square Theatre, a house much smaller than the Empire, accommodates twenty thousand persons weekly, and that of that number at least three or four thousand are regular weekly patrons.

A ten-thousand-dollar week at a Broadway house is good business, and with most of the seats held at two dollars each argues, perhaps, seven or eight thousand in attendance. A lengthy and learned criticism is written after the first performance of the uptown play, and many paragraphs are used during the run of the piece having some entertaining value, and, possibly, some small bits of truth.

Isabel Irving, going into vaudeville in a play by Israel Zangwill, under the author's personal direction, is criticised in one of the leading morning papers thus:

"Isabel Irving, in the Zangwill sketch, Six Persons, heads the bill at Proctor's this week. Others are," etc.

The following week Miss Irving is engaged at



CARLETON MACY.

more than the perfunctory criticism written by the house press agent with the latter's adjectives excised.

Occasionally when things are dull a prominent critic drops into a vaudeville house to bring joy to the hearts of the approved few and sadness to the many, but as a general thing even the dramatic "scout" ignores vaudeville (unless he be a writer of vaudeville sketches) and follows the example of his superior in not deigning to descend to the despised level of the varieties.

In a large measure this intolerance is the result of dense ignorance. Some dramatic and city editors do not even know that vaudeville is popular. Less than two years ago the managing editor of an afternoon paper, who had just been advanced to that position because of the belief of his absentee proprietor that he was fully conversant with every phase of the newspaper business, decried the giving of any space to vaudeville features, on the plea that there were at



MAUD EDNA HALL.

the Princess. The entire advertisement of the Princess Theatre does not occupy much more than the space filled by the "boxes" allotted Miss Irving in the Proctor advertisement, and the same paper sends a critic down and devotes



MAURICE COOKE AND MISS ROTHERT.

a third of a column to that self-same sketch, now in its second week.

It is true that the refusal of Percy G. Williams to play the sketch and Mr. Zangwill's full-hearted comments upon that manager's actions had aroused some attention, but surely the performance of an established star in a play by a noted author was an event, even though its premiere was held at a vaudeville and not at a "legitimate" house.

It may seem crude to discuss the matter upon a commercial basis, but this, rather than the artistic side, appeals to the editorial faculty.

It may possibly surprise them to learn that a vaudeville bill is several times as expensive as a dramatic performance, but a \$1,500 bill is but a small affair for a vaudeville house, yet there are few Frohman companies costing as much, even when it is added to "drawing allowance" of the star, his share of the profits, which relieves the management of a definite financial risk, and few of the "legitimate" companies carry a higher salary list than the cost of Tony Pastor's bill each week.

For all of that, a cheap melodrama with a catchy title will draw the newspaper critics in an "off" week, though few of them have ever sat through a vaudeville performance or really know how popular and growing is

the clientele of the vaudeville houses.

In Manhattan alone there are ten first-class vaudeville houses, with two more to be opened before the end of the season. There are five theatres playing the "wheel" vaudeville bur-



W. C. FIELDS.



Photo. Klary, Bruxelles, Belgium.

LA MOTOGIRL.

lesques, and more than thirty-five lesser places where vaudeville may be seen. On Sundays the regular houses are supplemented by many dramatic houses in the "Sacred Concert" field.

Setting aside all but the ten first class houses, these ten represent a weekly attendance of between 150,000 and 175,000 persons. The thirty-three dramatic houses (not including the Metropolitan Opera House) attract not many more.

This hundred and fifty thousand audience is not in any sense the riff-raff that the daily newspaper people imagine to be the frequenters of the vaudeville houses. They are for the greater part well educated, well read and intelligent persons, who find in vaudeville a form of mental relaxation more beneficial and certainly more decent than some of the translations from the French which have been shown here in the past few seasons. It includes the great mass of the reading public, persons who are interested in vaudeville and would enjoy reading about it. And yet, because editors do not go to vaudeville perform-

patrons here for the past ten or fifteen years, and that it was an American who devised the signals which are the real explanation of the horse's supposed mental accomplishments.

Vaudeville is not the "legitimate" as it is understood by editors and others, but it is one of the most important and profitable forms of entertainment, of rapidly growing proportions and of permanent establishment. Outside of New York editors have awakened to this fact. To the New York editor vaudeville still appears to be "illegitimate," a thing to be shunned in all columns of the newspaper except those devoted to advertising.

Gracian Bende, of the Casino chorus, can command columns of puffery and twaddle if she has a clever personal press agent. Vaudeville

stars are dismissed with a line or two, and are most fortunate to obtain even that.

EPES W. SARGENT.

COOKE AND MISS ROTHERT.

Cooke and Miss Rothert, who are now causing a stir at the Winter Garden in Berlin, will be in the bill at the opening of the New London Coliseum, presenting their famous comedy act. Miss Rothert has made an enviable reputation as one of the best-dressed artists on the music hall stage, and as on the Continent, the team will assuredly have in London that post of honor, the top of the bill.

WINONA WINTER.

Winona Winter was born in Huntsville, Ala., December 17, 1888, and is a lineal descendant of Henry Clay and is connected with some of the oldest and most respected families of the "Sunny South." She comes by her talents naturally, being the daughter of the famous song-writer, Banks Winter. She made her

debut before the footlights at the tender age of two and a half years, when her father was playing with The Little Tycoon Opera company. She made her initial bow to a London audience at the Empire Theatre, October 17, 1904, and has been hailed by the entire London press as one of the daintiest and most finished artists ever sent from America. Miss Winter has made a success exceptional for a girl of her years, and those who know predict for her a very brilliant future.

ELLA SHIELDS.

Ella Shields has only been in Europe a short time, but during that time has succeeded admirably. Her singing of coon-songs, thanks to her fine contralto voice, wins instant approval, and has secured her the prominent position of principal girl of the Christmas Pantomime at the Pavilion Theatre in London. This will, no doubt, increase her popularity, as to be a principal girl is to be a very prominent personage indeed.

LA MOTOGIRL.

La Motogirl is the famous young woman who gives the inimitable impersonation of all kinds of amusing automata, and is the only one now in existence. Of the many persons that tried to copy her performance on the Continent and elsewhere not one remains, as their experiments have proved futile. La Motogirl has just completed her second engagement at the Berlin Wintergarten, and will return there next year. She has also repeatedly played the Barrasford Tour, and will return next season. She will also return to Madrid, Spain, in March and April, all of which shows conclusively that her act is not a "once-



HARRY AND SADIE FIELDS.

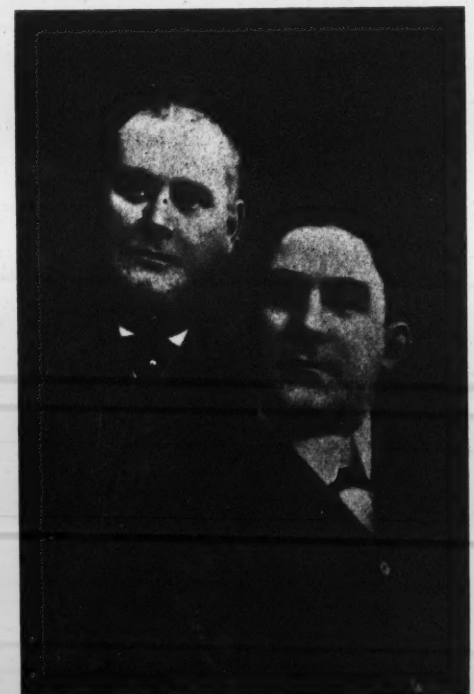
ances themselves they imagine that their readers are interested only in the "legitimate" drama, and the occasional vaudeville item in the daily press is of the sort recently seen in the ample accounts of the talking horse which has recently been attracting attention in Berlin.

Not one of the editors was aware that the talking horse has been familiar to vaudeville



Photo. Bacon & Sons, Leeds, England.

ELLA SHIELDS.



Photo, Hall, N. Y.

TOM LEWIS AND SAM J. RYAN.

rounder," as novelty acts are now called. Some are not permitted to go half round, as the "copies" swallow them up. In her case, La Motogirl claims the proud distinction of being inimitable, and consequently is one of the highest salaried acts in Europe.

W. C. FIELDS.

W. C. Fields, the great tramp juggler, after being a tremendous success in Australia, South Africa, and England, has, after touring all over the Continent, tramped successfully into the affections of the Paris music-hallites. Fields is unique, and in accordance with the old "saw" has found many imitators. This will not hurt him, however, as his juggling is quite a thing apart. He is to appear in pantomime this season at the Princess Theatre, Manchester.

KATHERINE DAHL.

Katherine Dahl has just returned to England after an Australian tour. She is now on the Barrasford Tour and her charming soprano voice will undoubtedly win fresh laurels for her in the British Isles.

Why play a lot of dead ones when you can secure live ones?

Lilliputians McFadden's Flats Happy Hooligan
The Smart Set Cracker Jacks Night on Broadway
Vanity Fair A Hot Old Time Gay Masqueraders

The most talked of Shows on earth. For sure money and to fatten your bank account be sure and play the above box office attractions.

IN ACTIVE PREPARATION:

Sinbad In Old New England Puck and Judge

GUS HILL, 1358 Broadway, New York.

HOLLIS E. COOLEY, General Manager

A MERRY CHRISTMAS.

SULLIVAN, HARRIS & WOODS

The International Successful
Box Office WINNER

The Fatal Wedding

By
THEO. KREMER

The Melodramatic
Masterpiece

Wedded and Parted

A Play for the Masses
By THEO. KREMER

Present

**BILLY
B.
VAN**

In the New Novel
Musical Comedy



THE ORIGINAL PATSY

**THE
ERRAND
BOY**

By Geo. Totten Smith

TERRY McGOVERN

The greatest featherweight of
his inches in the world in a
new Play, Written Around
Incidents of His Life,

For Fame and Fortune

By HAL REID

EVERYWHERE FIRST
UNDER THE WIRE

A Race For Life

By THEO. KREMER

The Greatest Play of Western
Types Ever Written.

The Phenomenal Hit of the Season. Breaking Records Everywhere.

ASK ANY ONE.

THEY KNOW ALL ABOUT IT.

Acknowledged by Press and Public to be the Best Stock Company on the road this season.

THE THURBER AND NASHER CO.

Presenting MISS FLORENCE HAMILTON

In a number of the most successful metropolitan scenic productions. Grand scenic and electrical effects, everything new. High class European and American Vaudeville features. Fully booked for the season by Messrs. Cahn and Grant.

Under the Personal Direction of PHILIP H. THURBER and MATT NASHER. Address per route.

1904 || Merry Christmas || 1905
Happy New Year

THE COMPLIMENTS OF THE SEASON

AL. W. MARTIN'S

WORLD'S



GREATEST

\$30,000 PRODUCTION OF
Uncle Tom's Cabin Co.
 IN THE WORLD

Vance & Sullivan Co.'s Attractions

A Drama of Intense Emotion with bright Comedy Relief

WHY GIRLS LEAVE HOME

The Big Spectacular Sensational Melo-drama

LIGHTHOUSE BY THE SEA

A Strong Heart Story of New York Life

LITTLE CHURCH AROUND THE CORNER

The Sensational Rural Drama

ON THANKSGIVING DAY

A Melo-drama of Strong Human Interest

HER MARRIAGE VOW

Broadway Theatre Building

New York City

THE NEW YORK DRAMATIC MIRROR

HOUDINI.

Houdini, now known as the "Jail Breaker," is wending his triumphal way through the English halls. What more is there to be said of him than has al-

ready been told? He is quite the Twentieth Century Jack Sheppard, and would cause Jonathan Wild much trouble, if that very famous police officer were reborn.

HERBERT LLOYD.

Herbert Lloyd played his first real engagement July, 1902. Some seven weeks later he joined the Reilly and Wood's Show for the entire season, after

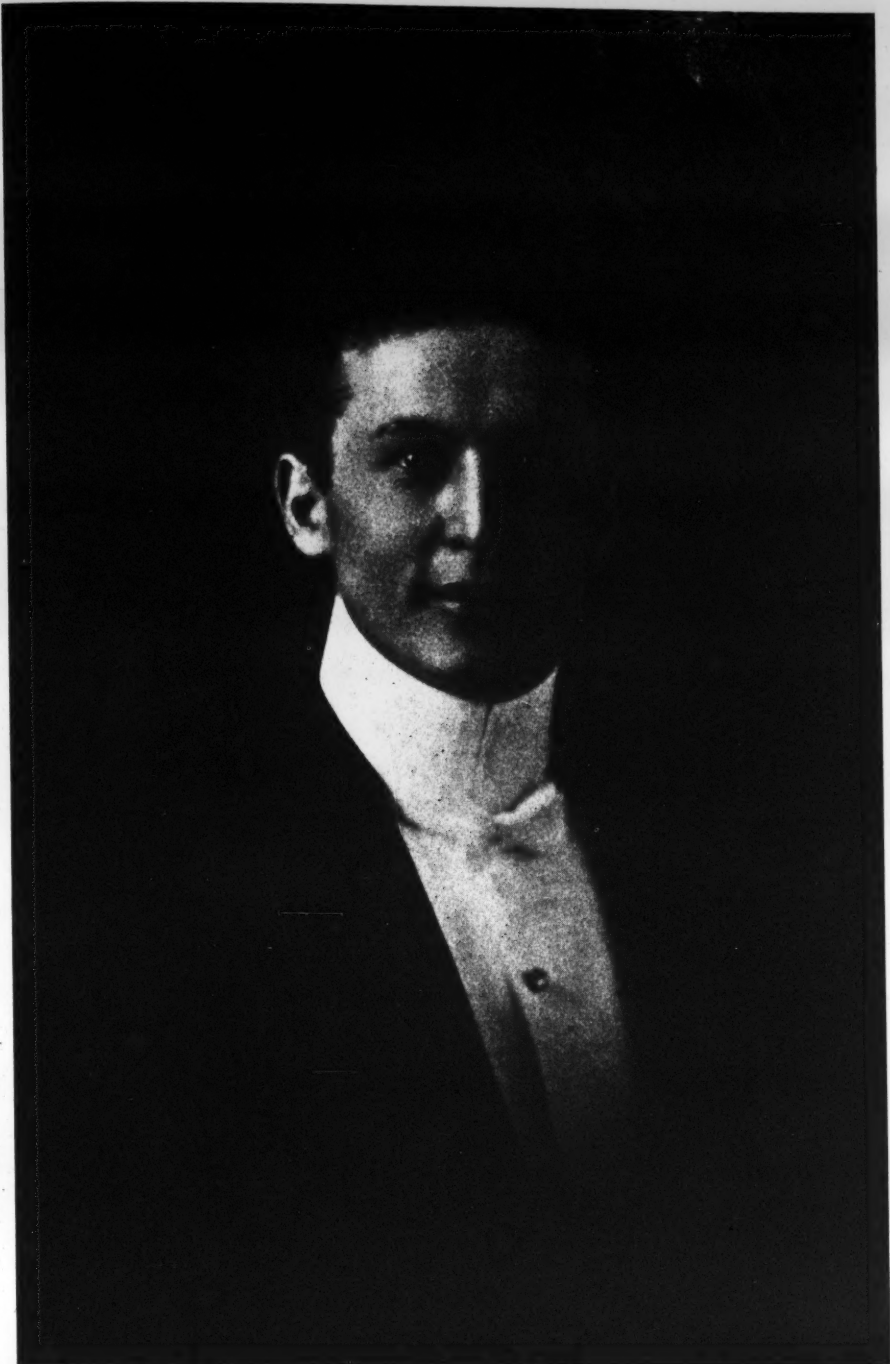
London. Mr. Lloyd for a number of years was a traveling salesman for the Cooke and Cobb Company of New York, and for five years previous to his attack of "stage fever" was the Philadelphia manager for the Yawman & Erbe Furniture Company of Rochester. Mr. Lloyd enjoys the friendship and good will of his competitors, and none can say that he has been successful by means other than those that are honest and above board. He ascribes his

DE BIERE.

De Biere, the mysterious, has been touring England with tremendous success. He is undoubtedly one of the cleverest illusionists that has ever appeared in

BARTON AND ASHLEY.

Barton and Ashley have returned to England after enjoying a very necessary American vacation. There is really very little to add to the many fine encomiums



HARRY HOUDINI.



BARTON AND ASHLEY.

DOHERTY SISTERS.

The Doherty Sisters, a couple of American girls who have caused quite a stir in Europe, will be remembered as having at the beginning of their tour sailed direct for South Africa from the States. Thence all over the Continent, and especially in Russia, they have caused a sensation by their good looks, their

already earned by these fine comedy artists. They are topping the bill everywhere in England, and always with that very gratifying accompaniment, a largely increased salary. Their act, Canal Boat Sal, goes as well as ever, and judging by its present success no other act will be required by them for a long time to come.

R. G. KNOWLES.

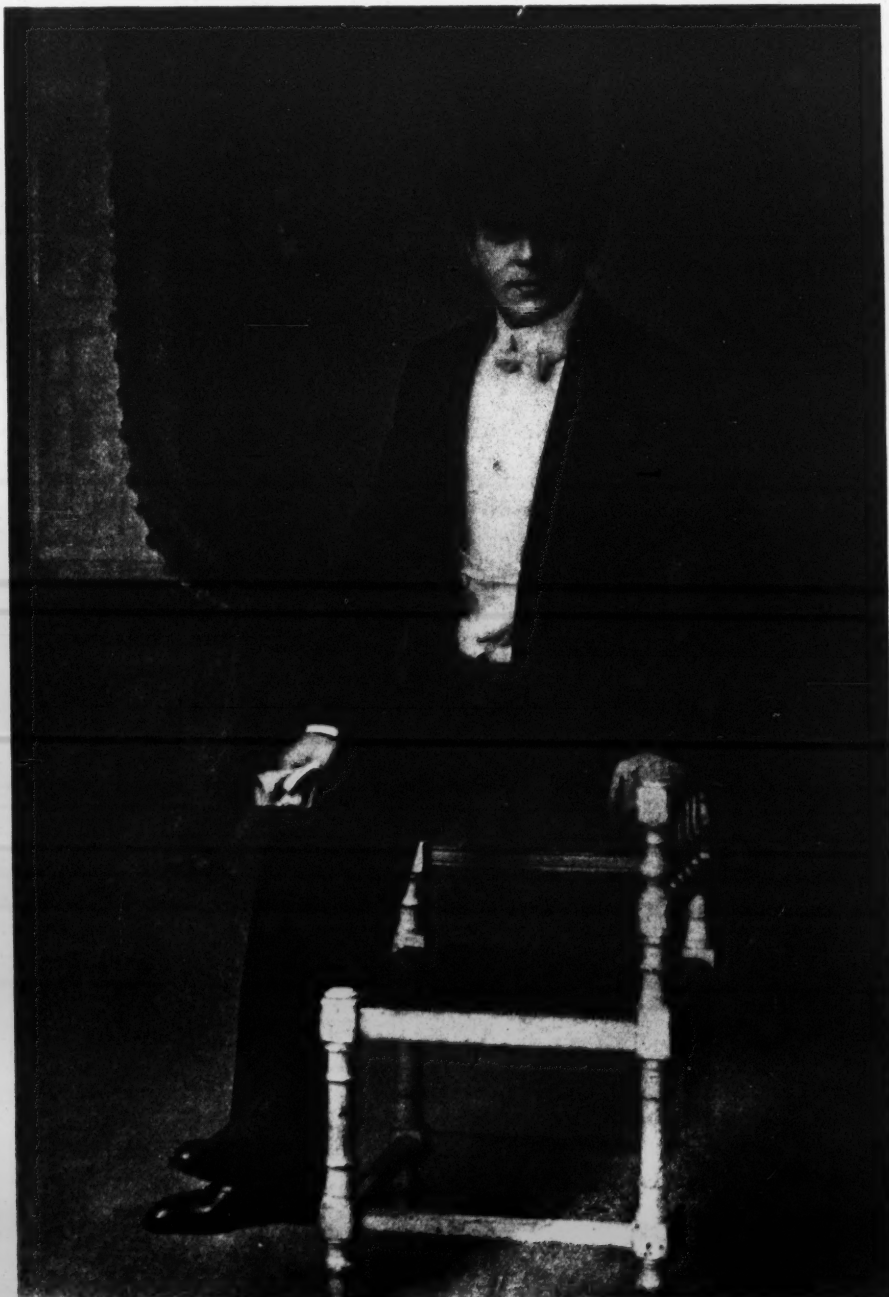
R. G. Knowles has been across the water for thirteen years, a number reputably unlucky that he intends to alter by staying there thirteen more. So



THE TOSSING AUSTINS.

wards taking the place of J. Bernard Dyllan as the cowboy. The season of 1903-04 he played all the best houses in America, and is now playing out

success to persistent, progressive, up-to-date advertising, originality, some business tact, some merit and some luck.



ARNOLD DE BIERE.

chic, and the ginger they put into their work. They are generally conceded to be one of the best sister acts now before the public.

much has been said of this popular comedian that one feels it would be but "painting the lily" if more were said.

HENRY W. SAVAGE'S ATTRactions AND THEATRES

GARDEN THEATRE
NEW YORK

STUDEBAKER THEATRE
CHICAGO

A Complete Production of Wagner's
Great Consecrating Play

PARSIFAL

in ENGLISH

The largest and most expensive opera production ever sent on tour in the United States.

Every Flower Maiden a Prima Donna
Every Grail Knight a Soloist

Only Stage Presentation to Visit
All Principal United States Cities

The Specially Selected Cast Includes:

ALOIS PENNARINI
Principal Tenor, Stadt Theatre, Hamburg
FRANCIS MACLENNAN
Moody-Manners Grand Opera Co., England
JOHANNES BISCHOFF
Principal Baritone, Stadt Theatre, Cologne
PUTNAM GRISWOLD
Principal Bass, Frankfurt-a-M
FRANZ EGENIEFF
Principal Baritone, Theatre des West-ns, Berlin
HOMER LIND
Carl Rosa Opera Co., London
Mme. KIRKBY LUNN
Principal Dramatic Soprano, Covent Garden, London
HANNA MARA
Principal Dramatic Soprano, Stadt Theatre, Breslau
FLORENCE WICKHAM
Hof Theatre, Munich
CHRISTIAN de VOSS
Principal Tenor, Netherlands Royal Opera, Amsterdam
J. PARKER COOMBS
OTTLEY CRANSTON
ROBERT KENT PARKER

Now on a Transcontinental Tour
of 10,000 Miles

HENRY W. SAVAGE'S
FAMOUS COMPANY
PRESENTING

GRAND OPERA IN ENGLISH

110 Artists in Chorus

40 in Orchestra

Best English Singing Company in the World
in Brilliant Repertory

RAYMOND Hitchcock

IN THE COMIC OPERA

THE Yankee Consul

By HENRY M. BLOSSOM, JR.,
and ALFRED G. ROBYN

Two Companies, Eastern and Western
The Brightest, Breeziest and Most
Laughable Play of a Decade

GEORGE ADE'S QUAIN COMEDY The COUNTY CHAIRMAN

As Played for 300 Nights at
WALLACK'S THEATRE, N. Y.

The Standard Musical Comedy

THE PRINCE OF PILSEN

BY

FRANK PIXLEY and GUSTAV LUDERS

Now Running at the
GARDEN THEATRE, NEW YORK

"An old fashioned howling success"—
New York World.

GEORGE ADE'S
NEW AMERICAN COMEDY

THE COLLEGE WIDOW

Now Running at WALLACK'S
THEATRE, New York
THE NEW KOREAN COMIC OPERA

The Sho-Gun

The First Joint Work of
GEORGE ADE and GUSTAV LUDERS

NOW RUNNING IN NEW YORK

The Dainty Musical Forest Fantasy

WOODLAND

A Comic Opera by

FRANK PIXLEY and GUSTAV LUDERS

GEORGE ADE'S
Merry Musical Satire

The SULTAN OF SULU

MUSIC BY ALFRED G. WATHALL

RICHARD GOLDEN

IN THE RURAL COMEDY IDYL

Common Sense Bracket

By CHARLES W. DOTY

Belasco Theatre

David Belasco has the honor to announce that on

MONDAY, JANUARY 9,

MRS.
LESLIE

CARTER

Will follow Mr. Warfield, appearing in

ADREA

Written by DAVID BELASCO and JOHN LUTHER LONG

On the same date (January 9)

DAVID

WARFIELD

Now in his Fourth Month of

THE MUSIC MASTER

At the Belasco Theatre, will remove to the

BIJOU THEATRE

Where he will continue his extraordinarily successful run through
the entire season.

The Dearborn Management

Room 201-203-109 Randolph St., Chicago, Ills.

MUSICAL ATTRACTIONS.

The Tenderfoot,
The Forbidden Land,
The Storks,
The Burgomaster.

DRAMATIC ATTRACTIONS.

An American Princess,
The Starbucks, and others.

BELASCO and MAYER'S Pacific Coast Enterprises

Alcazar Theatre, San Francisco
Eighth Year High Class Stock.

Central Theatre, San Francisco
Fourth Year Melodramatic Stock.

Belasco Theatre, Los Angeles, Cal.
Only First Class Stock Company.

Tour of White Whittlesey
Soldiers of Fortune. Heartsease. Second in Command.

Tour of Florence Roberts
Tess. Marta of the Lowlands. Zaza. Etc.

E. D. PRICE, - General Manager
Home Office, - Alcazar Theatre, - San Francisco

THE NEW YORK DRAMATIC MIRROR

CHARLES T. ALDRICH.

Charles T. Aldrich, who has been away from London for nineteen months, is booked for a reappearance there at the end of this year. This will make Mr. Aldrich's sixth trip to England, and each time he has returned his salary has been increased. He

seven-story fire-proof building on Thirty-eighth street, near Broadway, in the heart of theatrical and musical activity. Although they at present occupy a commodious five-story building at 34 East Twenty-first street, the business has enlarged to such an extent that it has become entirely inadequate to their demands, and the new building, for which all the plans

Glazer has secured a real triumph; Red Feather, in which Grace Van Studdford is starring; a new opera by Reginald De Koven and Frederick Rankin, which De Wolf Hopper will present, and other successful musical comedies, such as Winsome Winnie, Humpty Dumpty, The Office Boy, The Three Kings of Corea, The Sambo Girl, The Jewel of Asia, etc.

JACK E. MAGEE

Jack E. Magee is a successful young actor who has had a varied and extensive experience in farces, comedy-dramas and burlesques. Mr. Magee has toured the leading vaudeville houses and has done some excellent work in stock at Chicago. As a member of



KATHERINE DAHL.

has appeared twice at the Alhambra, three times at the Empire and has also played at the Duke of York's Theatre in the musical comedy The Girl from Up There. Mr. Aldrich naturally harbors a decidedly friendly feeling for England and the English people, who have always treated him so cordially.

JOSEPH W. STERN AND COMPANY.

With the advent of the holiday season news has been received from Joseph W. Stern and Company that at an early date they will remove to their new

are now completed, will have all the modern conveniences and an ample allowance of extra space for the future growth of the house. Some idea of the extensive operations of Stern and Company in the operatic music publishing field will be obtained when readers are informed that they publish the entire musical numbers and scores of Lady Teazle, A. Baldwin Stoen's new opera, in which Lillian Russell is starring; Life in Newport, in which Fay Templeton, Virginia Earle, and Pete Dalley will be featured; The Two Roses, in which Fritz Scheff has played in New York; The Madcap Princess, in which Lulu



Photo. London Stereoscopic Company, London, Eng.

R. G. KNOWLES.

The house has just secured the song hit of the opening production at Lew Fields' new theatre, sung by Marie Cahill, and entitled "Dingle Dongle Dell," written especially for Miss Cahill by Clare Kummer, the composer of "Egypt." While Stern and Company's enterprise in the musical comedy publishing field might almost entitle them to bear the reputation of having secured a "corner" in operatic novelties, still they are equally prominent in the domain of popular songs, which include many successes. It is not generally known that an important branch of Joseph W. Stern and Company's business is a wholesale musical instrument department, which does a business aggregating nearly a quarter of a million annually.

the Western Human Hearts company this season, he has added to his good record. He seems to be possessed of a wide variety of ability, from that demanded in a good specialty to a strong character delineation.

ROSS AND LEWIS.

Ross and Lewis, formerly of Humes, Ross and Lewis, send Christmas greetings to their friends. They have just completed an extended tour of England. In the future, Mr. Ross and his wife will work together. They have been re-engaged on the Stoll tour and will present their new act, Sunny Jim and Polly Prim.

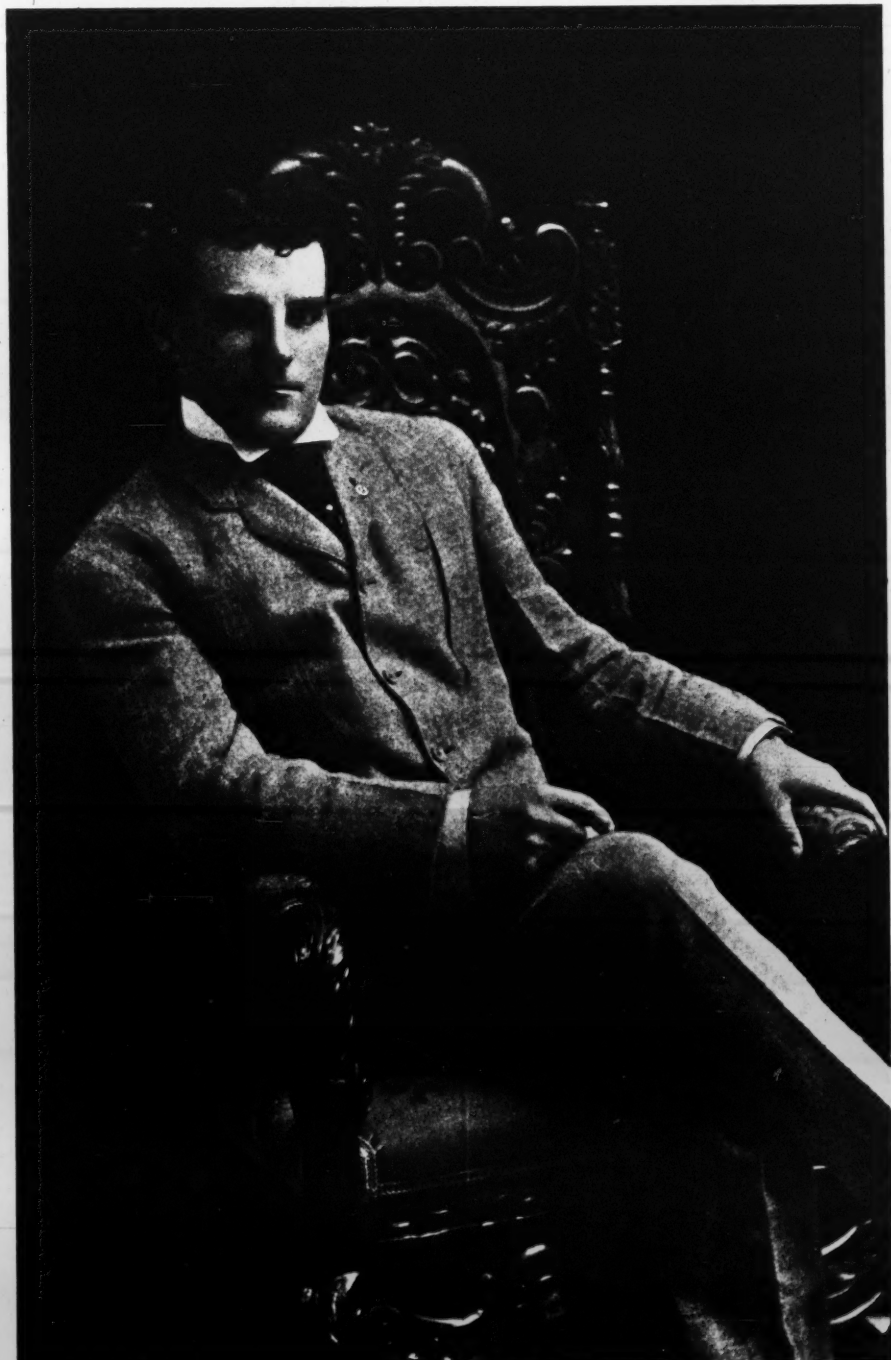


Photo. Sarony, N. Y.

CHARLES T. ALDRICH.



MR. and MRS. LEON MORRIS.

SCENERY FOR THEATRES AND PRODUCTIONS

We are the largest and most reliable house in this country. Over 5,200 Theatres now using our Scenery. PRODUCING MANAGERS! Get our prices before placing orders for your new productions. We employ the best staff of artists in this country. MR. THOS. G. MOSES, in charge of this Department, is recognized as one of the best and most original designers and painters in United States. Early Spring work contracted for at extremely low prices.

Headquarters for ASBESTOS CURTAINS and STAGE SUPPLIES
SOSMAN & LANDIS, Great Scene Painting Studios,
 CHICAGO, ILL.

WARNING TO THEATRE MANAGERS.

Owing to the great success we have achieved as exhibitors of moving pictures throughout the United States, we have many imitators, and we have positive proof that some of them are using the name of **LYMAN H. HOWE**, to further their own interests.

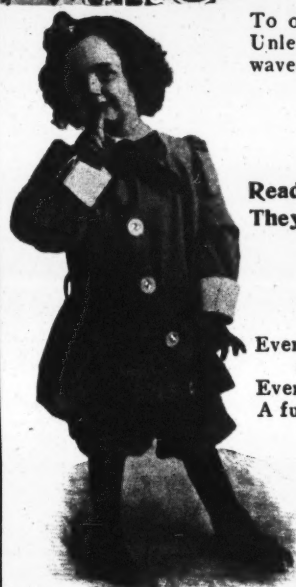
BE SURE that the contract you hold for

The LYMAN H. HOWE MOVING PICTURE CO. IS A LYMAN H. HOWE CONTRACT

Absolute protection against fire.

Address all communications to LYMAN H. HOWE, Wilkes-Barre, Pa.

CHICAGO STOCK CO. Holiday Greetings



To our many friends everywhere. No other excuse for this ad. Unless it is to let you know we are floating gloriously on the waves of prosperity and have become thoroughly acknowledged as

**Second to no Stock Company
 Ever placed on Tour.**

Read the Mirror Correspondence from our Entire Route. They all say "The Best Ever." Some of them must know.

We don't "want" a thing but your good wishes.
 Show booked almost solid up to 1906.

Every play in our repertoire is a royalty bill which has been presented by some Metropolitan Star within two years. Every scene, of every play, staged with special scenery. A full line of Pictorial Paper for every production.

20 People in the Company.
 5 Vaudeville features, not included in the acting cast.

Address All Christmas Presents to
Chas. H. RossKam, Mgr.

Oswego, N.Y., Dec. 19 to 24. Watertown, N.Y., Dec. 26 to 31.

"The Man I Work For."

JOHN CRITTENDEN WEBB'S SUCCESSES

The Beautiful Southern Play

Sandy Bottom

The Dialect Comedy Drama

That Little Swede

With EMILY ERICKSON GREENE
 in the title role

The Sensational Japan-Russia War Play

In The Far East

Management HAMPTON & HOPKINS, 160 So. Clark St., Chicago

Rowland and Clifford's

Enterprises

Road Attractions



Ed. W. Rowland

Over Niagara Falls
 The Game Keeper
 Dora Thorne
 A Secret Marriage
 The Child Stealers



Edwin Clifford

SCHWARTZ THEATRE, Waukegan, Ill.

Wingfield, Rowland & Clifford, Lessees.

General Offices, Suite 1808 Tribune Bldg., Chicago, Ill.

FRED J. WILDMAN

Theatrical Agent

Suite 53, Grand Opera House, CHICAGO, ILLS.

We are at all times prepared to furnish first-class people in every line of theatrical work. American and English plays for sale and to lease on royalty to stock and repertoire companies.

20 Years' Experience in the Business

CHICAGO SHOW PRINTING CO.

HIGH-CLASS TYPE AND ENGRAVED

POSTER PRINTERS

128-130 Fifth Avenue,

CHICAGO, ILL.

BEST OF ALL

Hoyt's Big Company

Management H. G. ALLEN

HOME OFFICE:

75 Plymouth Place, Chicago, Ill.

NEW YORK OFFICE:

Room 509, Knickerbocker Theatre Bldg.

AMERICA'S BEST AND GREATEST SCHOOL

Indorsed by Press and Public.

Stage Dancing, Etc.

(Up-to-date in Every Detail.)



Dramatic Art, Buck, Jig, Skirt, Novel Cake Walk, Elocution, Singing and Rag-Time Songs, Vaudeville Acts, Sketches, etc.

ENGAGEMENTS
 SECURED.

No Failures.

PROF.
 P. J. RIDGE,

Miss Frances Lee
 and others.

Circulars Free!

We positively agree to teach and place our pupils young or old on the stage.

GRAND OPERA HOUSE.

I endorse PROF. RIDGE as the only Performer and Professional Dancing Teacher in Chicago.

FRED J. WILDMAN, Theatrical Agent.

127 La Salle St., near Madison, Chicago, Ill.

The Grandest of Them All

COLLINS' FAMOUS MOVING PICTURES

That Do Everything But Talk

Endorsed by the Press, Public and House Managers everywhere as the finest exhibition of its kind before the public.

PERMANENT ADDRESS, HOLYOKE, MASS.

STUART, THE MALE PATTI.

Stuart, the "Male Patti," returned to New York recently, after an absence of several years in Europe, where he created a genuine sensation. He visited Europe for the first time in September, 1899, having only two weeks' time booked. An idea of the future

ones who have made a success of the most pronounced kind is Harry Le Clair, the talented impersonator, who is equal to any demand that may be made upon his great store of talent, whether it be to impersonate a queen or a beggar. Mr. Le Clair's work in vaudeville is too well known to call for any extended comment here. This season, however, he has made a de-

the "turnip shower finish," and is without an equal at this "stunt," as he catches between sixty and seventy turnips on a fork held in his mouth at every performance. Miss Valentine is an able assistant, and also performs a number of difficult feats. Their ability to entertain is proven by their flattering press-notes in nearly every language, also by their bookings, which show return dates everywhere they play.

MR. AND MRS. LEON MORRIS.

Mr. and Mrs. Leon Morris who are among the most successful animal trainers in the world, have been in Hamburg and other German cities for several weeks past, giving their act in German, which, as may be imagined, is a most difficult thing to do. They have been in England for eighteen months, during a part

a starring tour in the combination houses in a play by Mr. Cressy, built around their present sketches, which will form a firm foundation for a rattling Irish comedy.

CARLETON MACY.

Carleton Macy has for many years been a leading man of reputation, particularly in stock companies.



Photo. Hana, London, Eng. **HERBERT LLOYD.**

he created may be gained from the fact that during the five years that have elapsed since then he has played in Europe constantly, with the exception of five months, which he spent in visiting his native land. In every large capital in Europe he has firmly established himself as a star of the first magnitude in the very best music halls, and his engagements are a series of ovations. He will go back to the

parture, and is playing one of the chief roles in Sleeping Beauty and the Beast. He is credited everywhere with being one of the best features of this immense production, and it is hardly likely that he will be seen in vaudeville again for some time.

TOM LEWIS AND SAM J. RYAN.

For several seasons Tom Lewis and Sam J. Ryan convulsed audiences in the vaudeville theatres with their sketch, The Two Actors, in which both did such good work that they attracted the attention of George M. Cohan and Sam Harris, who engaged them for Little Johnny Jones, in which comedy they are at present supporting Mr. Cohan at the Liberty Theatre in this city. Mr. Lewis has scored one of the big hits of the season as The Unknown, and Mr. Ryan is also well to the fore in the character of Timothy McGee. There are well-founded rumors that there is a joint starring tour in store for these two clever mummies, who have achieved a solid popularity throughout the country.

PERCY WILLIAMS' CIRCUIT.

Percy Williams is a manager who believes in concentrating his energies in Greater New York, and he now controls no less than five theatres in this city. They are the Orpheum, Novelty and Gotham, in Brooklyn, and the Circle and Auditorium in Manhattan. The last named house is a magnificent structure in the centre of Harlem, and it is expected that it will be ready for opening about the middle of January. Mr. Williams never does things by halves, and his motto, "Always a Good Show," is carried out to the letter in every one of his houses each week during the season. His unostentatious manner and business-like methods have won for him a host of friends, especially in Brooklyn, where he has been a promi-



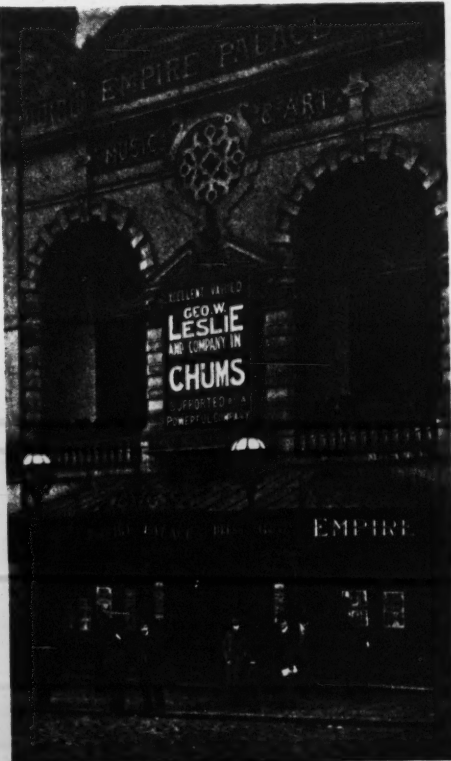
Photo. Frank, Gateshead, Eng.

RADFORD and VALENTINE.

other side very soon, to fill contracts that will carry him up to 1908. The engagements he has played so far in America have been uniformly successful, as his most extraordinary voice is even better than it was on the occasion of his last appearance here. The Parisian gowns he wears have been the talk of every audience before which he has appeared, and he wears them with a grace that stamps him as the premier impersonator of the fair sex of the present day.

HARRY LE CLAIR.

The legitimate stage has claimed many recruits from vaudeville during the season, and among the



GEORGE W. LESLIE.

nent figure in social and dramatic circles for several years. In addition to his other talents, Mr. Williams is one of the best amateur character actors in the United States, but the stress of business has prevented him from appearing before the footlights since he has become such a prominent figure in the vaudeville world.

ESTELLE WORDETTE.

Estelle Wordette is still meeting with great success in both her sketches, A Honeymoon in the Catskills and When a Cat's Away, both of which are uproariously funny and give Miss Wordette an excellent opportunity to display her ability as a very clever ingenue. She writes and directs all her own playlets and is booked for almost the entire season.

RADFORD AND VALENTINE.

Radford and Valentine, the clever Canadian comedy jugglers, are now touring Europe. Mr. Radford is the originator of the clever juggling trick known as



FRANK M. BYRON.
Of Byron and Langdon.

of which Mr. Morris has been preparing a new act, which embraces twelve dogs, six monkeys, one bear and two ponies. He recently bought in Hamburg a Chakma baboon, measuring four feet in height. Mrs. Morris, who has been with The Belle of New York, is presenting the old pony-wrestling act, and John Hedge, who has been with Mr. Morris for twenty

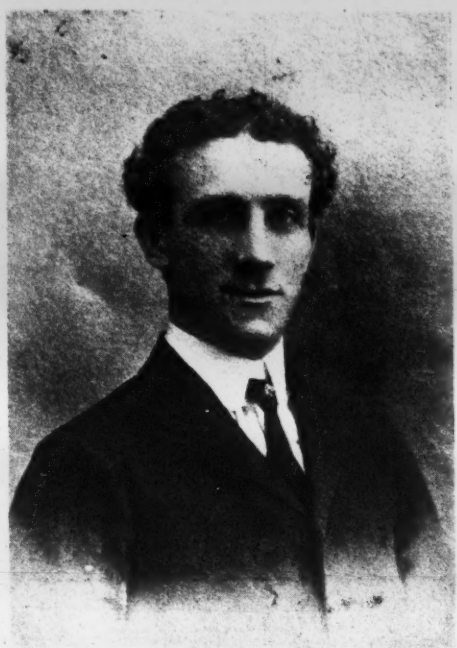


WELSH and ESTES.

years, is rendering her invaluable aid in making the act a big laughing success.

THOMAS J. RYAN AND MARY RICHFIELD.

Thomas J. Ryan and his wife, professionally known as Mary Richfield, are among the lucky artists whose date-book is filled to the end of the season without a break. This state of affairs is due to the fact that they have made themselves indispensable to the vaudeville managers by reason of their extremely clever work in Will M. Cressy's sketches, Mag Haggerty's Father and Mike Haggerty's Daughter, either one of which is guaranteed to keep the blues at a safe distance from any audience. It is more than likely that by next season these clever players will be ready for



HUGH J. WARD.

Few men of his years have had the large and varied experiences of Mr. Macy. He is now in vaudeville, where he and Miss Hall are meeting with big success in their very clever little play, A Timely Awakening, by Clay Clement. The press, public and managers have all praised this offering and pronounced it one of the real dramatic hits in vaudeville.

THE TOSSING AUSTINS.

The Tossing Austins, comedy jugglers, after a successful Australian tour, recently opened at the London Alhambra, where their success secured for them en-



Photo, Young, N. Y.

ESTELLE WORDETTE.

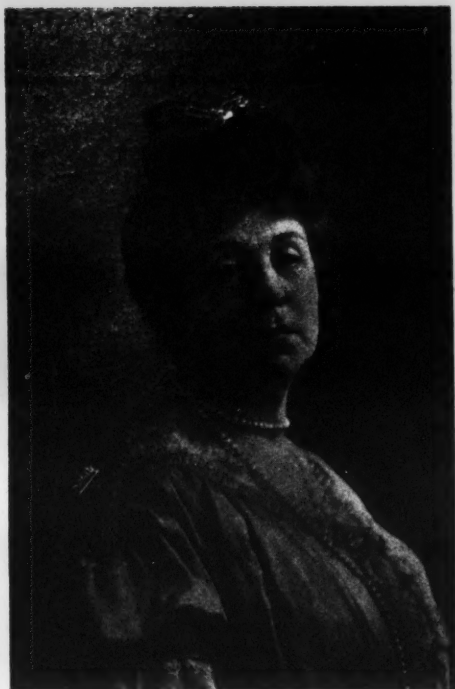
agements covering a solid year. Following an engagement at the Berlin Wintergarten, Robert Arthur has secured them for his pantomime for ten weeks. After this they will return to Germany for several months, with the Barrasford Tour to follow for twenty weeks, including one month in Paris. After that America calls to them with a seductive voice—or rather, a golden voice. The Austins wish their friends a Merry Christmas.



GEORGE LIECKER.



G. H. WEBSTER.



LOTTIE BLAIR PARKER

Over a Million People Have Seen This Play
THE GREAT SUCCESS
Under Southern Skies

By LOTTIE BLAIR PARKER

THREE COMPANIES OF EQUAL MERIT

IN PREPARATION

The Redemption of David Corson

By LOTTIE BLAIR PARKER

A Dramatization of Rev. Charles Frederick Goss's Famous Story. By arrangement with The Bobbs-Merrill Publishing Co.

Address all communications

HARRY DOEL PARKER, Manager,
New Amsterdam Theatre Building, New York City.

It seems that Lottie Blair Parker has the wonderful knack of writing plays that continue to grow upon the theatregoers. Her first great success, "Way Down East," is now nearly 10 years old, but more popular than ever. The same thing is the rule with her second play, "Under Southern Skies," which terminated a very successful engagement at the Walnut last night. It was the third time in that same theatre in as many seasons, and, remarkable as this may seem, Mrs. Parker's piece surpassed in the popularity expressed by increased attendance the preceding presentations.

It is a well-made, wholesome play, filled with dramatic intensity and heart interest, and there is little wonder that it grows upon the playgoers.

With two such certain successes already to her credit, Mrs. Parker might be content to rest upon her laurels, but in the light of past achievement the announcement that she is now at work upon a dramatization of Rev. Charles Frederick Goss's novel, "The Redemption of David Corson," augurs well for the success of that powerful story when transplanted to the stage. With the wealth of dramatic material in that novel Mrs. Parker ought to be able to make a splendid play, and if the past is any criterion she will certainly accomplish this.

Cincinnati Enquirer, Sunday, Nov. 20, 1904.

CONTINUED SUCCESS

75th Consecutive Week Without a Lay-Off

KATHERINE

ROBER STOCK CO.

In A Repertoire of High Class Plays Only

HARRY KING, Sole Manager.

Cable-Alwoods

Telephone 6099 38th

A. H. WOODS'

PRODUCTIONS

THE SHOWS THAT GET THE MONEY

Miss Louise Beaton in a new play entitled
Bertha, The Sewing Machine Girl
Queen of the White Slaves
Tracked Around the World
Fast Life in New York
Dangers of Working Girls
Fallen by the Wayside
Confessions of a Wife
Dealers in White Women
The Sin of Her Childhood
The Life That Kills
The Great American Detective
The Crooked Path
The Broken Home and
N. S. Woods in Repertoire of Plays

ALSO LESSEE AND MANAGER OF THREE NEW YORK THEATRES:

WINDSOR—OLYMPIC—THALIA

Playing Best Popular Price Melodramas Only

For time Address STAIR & HAVLIN, 1441 Broadway

The METROPOLITAN

"IOWA'S FINEST THEATRE."

continues to enjoy splendid business. Positively only one attraction per week. Have some open time in February, March and April. Want one more BIG ATTRACTION worthy of special effort. There's only one METROPOLITAN in Iowa. That's at IOWA FALLS. E. O. ELLSWORTH, Manager.

DECKER and VERONEE

ATTRACTIONS

Season 1904-5

LILLIAN MORTIMERIn an elaborate production
of her new play**No Mother to Guide Her**Eastern and Western Cos. of
GIRL OF THE STREETS

For Sale or Lease

THE SIN OF AMBITION
THE CURSE OF PARIS
THE PICKPOCKETS OF LONDON



Lillian Mortimer

OFFICE 521 AND 523 WEST 24th ST. TELEPHONE 1721 COLUMBIA

WALTON'S
THEATRICAL TRANSFER
& EXPRESSING
SHIPPING AND GENERAL
TRUCKING.

STABLE 513 WEST 24th ST.

1358
Broadway
Telephone
Connection.

J.W. GORMAN'S
PARK CIRCUIT
100 BOYLSTON ST. BOSTON

NOW BOOKING
SUMMER SEASON
10 TO 15 CONTINUOUS WEEKS

FOR SALE

2 New Plays!

THE GRAFTERS, modern comedy in 3 acts.

THE RABBI'S DAUGHTER, modern drama in 4 acts.

By GABRIEL L. POLLOCK, author of IVAN THE TERRIBLE. Address Bush Temple Theatre, Chicago, Ills.

FOR SALE

OR WILL LEASE ON ROYALTY

A New Sensational

Melodrama, 4 acts, 6 scenes, 4 intensely sensational climaxes, 2 big thrillers, plenty of heart interest, good comedy, catchy new title, great for popular price houses, cast 10.

Address, JOSEPH KING, Care MIRROR Office.

MRS. JULES KUSEL wishes position to do clerical work in office of Theatre, Booking Agency or Management. Is thoroughly capable, understanding the business. Permanent address, Denver, Colo.

MARGARET ASHTON.

Margaret Ashton, a very cultured singer of smart songs, wintered in 1902 in South Africa, where she remained for two months. She then went to London, where she opened at the Fivoli in 1903. She has been over the Moss and Stoll Tours and in all of the Syndicate houses. Miss Ashton has accepted an



engagement at the new London music hall, the Coliseum, for two months, beginning in June, 1905. The fine effects possible at this new hall should enhance the value of Miss Ashton's really fine specialty.

F. L. NELSON'S NEWSBOYS' QUINTETTE.

F. L. Nelson's Original Newsboys' Quintette have been together for ten years, traveling with leading combinations and appearing in the best vaudeville houses. The five young men who compose the quintette have excellent voices that blend harmoniously and effectively. They have appeared successfully in nearly every theatre in the United States and Canada.



Photo. Hall, N. Y.

THE ALLISON'S.

and during 1905-'06 will make a transcontinental tour that will take in most of the foreign capitals. They expect to return to America in 1907.

HARRY AND SADIE FIELDS.

Harry and Sadie Fields, known as the originators of the Hebrew cakewalk and other novelties, are working alone this season for the first time in ten years. They were formerly together in the Ghetto sketch, Becky and Izzy. Harry Fields is featured under the management of A. H. Woods. Sadie Fields is soon to appear in a new play, entitled Rebecca, a Child of the Ghetto, written expressly for her. The part of a young Hebrew girl, in which Mrs. Fields is to star, is one of the best ever written, and affords her plenty of scope to display her talent. She is considered by press and public as the best Hebrew impersonator on the stage to-day in the character of a young Hebrew girl or a middle-aged woman.

HAYMAN AND FRANKLIN.

Joe Hayman and Mildred Franklin formed a partnership August 23, 1903, and on that day at the Howard Atheneum, Boston, Mass., first presented



HAYMAN and FRANKLIN.

their sketch, A Matrimonial Agency. Their success has been phenomenal; they played all the leading vaudeville houses in America, and in June, 1904, they were booked by Harry Hoodini, the "Handcuff King," for the Barrasford Tour. Their English success was instantaneous. Their original contract was for twelve weeks, and to-day they have fourteen months' solid booking. Their English representative is Harry Day, and their American agent is William Morris. Before joining Mr. Hayman, Miss Franklin was leading soubrette with Harry Morris and Gus Hill's companies, and was for two seasons with The Telephone Girl, in all of which she scored. She also played the principal vaudeville circuits in America, South Africa, and the Continent. Mr. Hayman was a member of the firm of Hayman and Hayman, among the first exponents of Hebrew comedy on the variety stage in the States. They were three years with Tom Mico, four years with Robert Fulgora, one season with Jacob Litt and Robert Fulton, and later took out their own vaudeville company. The firm dissolved partnership on December 25, 1902, after a successful partnership of eight years.

VAN ALSTYNE AND HENRY.

Bert Van Alstyne and Louise Henry have a new act that is expected to be one of the hits of the season. Mr. Van Alstyne is the composer of "Navajo," "Seminole," and other popular music, and Miss Henry has established a reputation for herself in

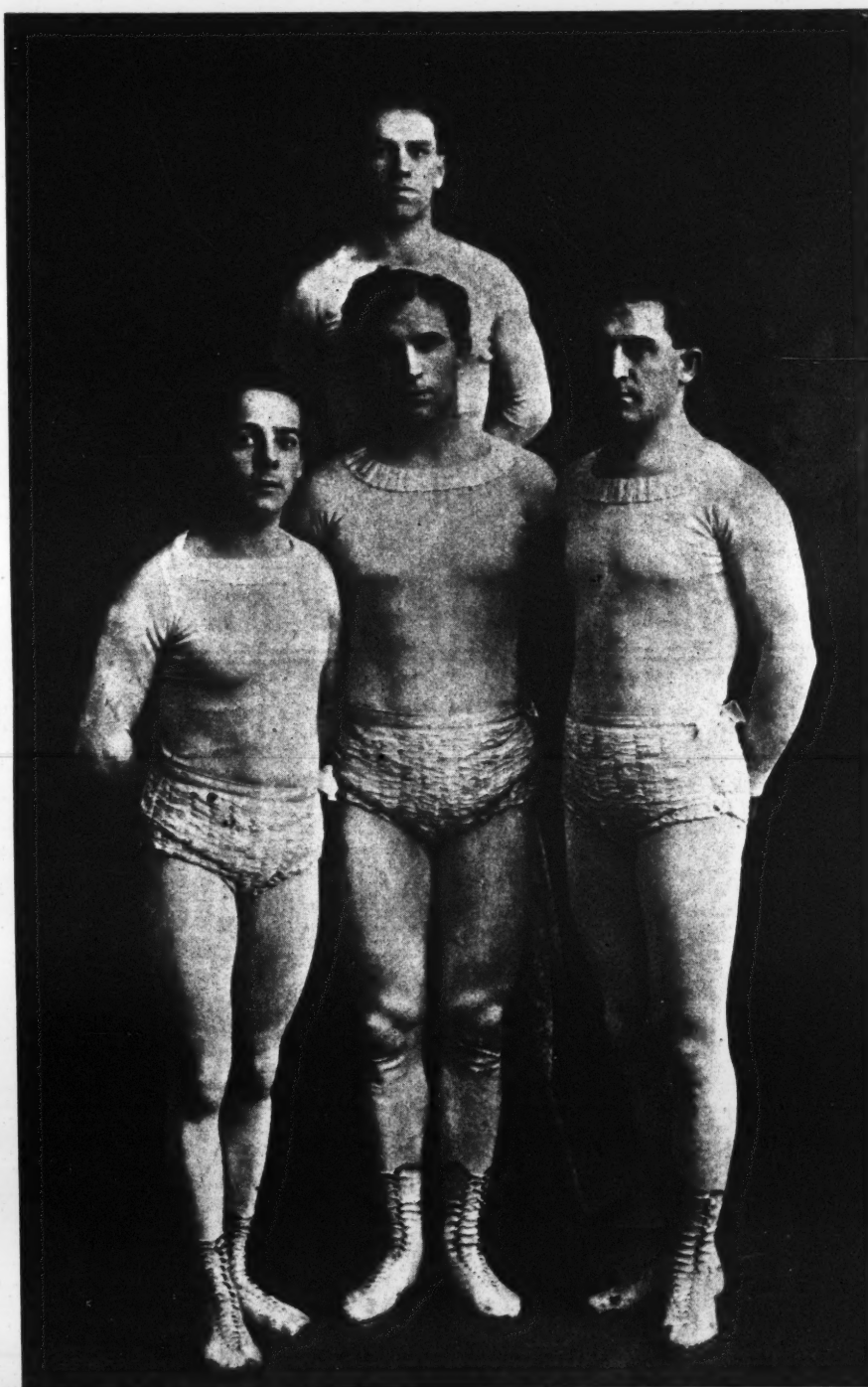


NELSON'S NEWSBOYS' QUINTETTE.

feet long, suspended twenty feet from the ground, with a drop to center of seventeen feet, upon which he swings back and forth a distance of twenty-six feet. At present he has a new act, which is a great improvement upon the old one.

HENRY FREY AND DAVE FERGUSON.

Henry Frey and Dave Ferguson, who are experts in Hebrew and German comedy, have had an extremely successful season so far, presenting in vaudeville an original and amusing skit, entitled The Fox Hunters. They make a special feature of getting up original



THE FOUR LUKENS.

vaudeville as the Sal Skinner Gal. Their combined talents should prove irresistible.

CARLIN AND OTTO.

Robert Carlin and Frank Otto have met with greater success this season in vaudeville than any other German comedians before the public. Press, public and managers have been unanimous in their good opinion of these clever comedians. Their one aim is to be natural, original and artistic.

O'BRIEN AND HAVEL.

Ticks and Clicks, the big laughing success presented by O'Brien and Havel, will be one of the features of vaudeville for the balance of this season, as it is exceptionally well booked ahead. There are many new comedy touches throughout the act that will be appreciated, as they place the act among the foremost comedy turns of the day.

McMAHON AND CHAPPELLE.

Tim McMahon and Edith Chappelle are a team of vaudeville fun-makers that would be hard to beat. They indulge in conversational eccentricities that embrace in a carefully prepared way nearly everything that is good in current humor. Mr. McMahon has a quaint and original method, and Miss Chappelle has a pleasing, dainty personality. The combination is one that is sure to attract and hold the attention of any audience that is anxious to be entertained. They also control McMahon's Minstrel Maids and Watermelon Girls, a bright specialty, that



Photo. Hana, London, Eng.

DOHERTY SISTERS.

In vaudeville, and next season will offer a far more pretentious act than ever before. Their gowns will be brought on from Paris, and no detail will be left unfinished in making it the best act of its kind before the public.

has played many successful engagements in New York and elsewhere.

JAMES BARD.

James Bard was born in Reading, Pa., thirty-three years ago, and entered the profession seventeen years ago, first appearing with Dock and Sallday's shows. Since then he has been with some of the largest companies, including Orrin Brothers in Mexico, Edna and Wood, James Donovan and the Lo-wandes in South America, West Indies, and Central America. He has been for nearly three years playing the leading variety theatres in Germany, France, Austria, and Holland, and at present is playing a ten months' engagement in England. For the past two Summer seasons he has, with his brothers, the Four Bards, run a R. R. circus which will again take the road next Spring. Mr. Bard is one of the greatest trick wire artists in the world. He uses a small-sized wire, forty-seven

RICE AND PREVOST.

These clever acrobatic and pantomimic comedians have originated an act entitled Bunty Bumps, which is a "scream" from start to finish. James Rice has a style that is inimitable and uproariously funny, and is being imitated in a way by some of the small fry in the vaudeville ranks. Originality will always suc-



Photo. White, N. Y.

FRANCES HALE.

ceed, and that is why Rice and Prevost are offered more dates than they can fill.

THE FOUR HUNTINGS.

This clever quartette of singers, acrobats and dancers have been one of the big hits in vaudeville for the past few seasons. They are still presenting A Night in the Fool House, but intend to put on shortly a new venture that will probably prove one of the brightest efforts of the season.

WARD AND CURRAN.

Ward and Curran, so long identified with a certain style of work in vaudeville, will make a new departure by placing before the public in the near future a twenty-minute travesty sketch on the Irish drama. It is a subject that has hardly been touched upon, and if Ward and Curran's former success is



Photo. Illig and Bros., Reading, Pa.

JAMES BARD.

any criterion to go by, their latest effort should prove one of the season's biggest hits.

RASTUS AND BANKS.

These unique song and dance artists have opened on their European tour, and are scoring heavily. Mr. Banks is unequalled in acrobatic dancing, and his wife is a capital singer. Their work is of a style much appreciated in Europe, and they left a highly successful season in America to fulfill their European contracts.

THE FOUR LUKENS.

The Four Lukens have been at the Empire, London, for six weeks, and the engagement has been extended to ten weeks, after which they will enjoy the unprecedented experience of proceeding direct from this hall to the neighboring Coliseum. The Lukens are recognized as the finest acrobatic quartette that has ever gone across the water, some of their feats verging on the marvelous.

SNYDER AND BUCKLEY.

Snyder and Buckley are still scoring a laughing hit in their musical comedy sketch, Ritz Wants a Drink. They are exceptionally well known and popular, not only in the vaudeville and burlesque houses of the better class, but they also have a big following in the houses of the popular-priced dramatic circuits.



THE KEATONS.

STALEY AND BIRBECK.

Richard F. Staley, the inventor and producer of Staley and Birbeck's Transformation Act, has been successful in booking time far into next season. Both the American Transformation Act and Staley's Novelty Transformation company, now in Europe, are the most talked of novelties before the public to-day. The European act is being produced by Cass Staley, Andrew Staley, and Ada Cresser, and is booked until August, 1906. Mr. Staley has a musical comedy which contains a number of spectacular effects of a startling kind, and which he expects to produce within the next few months.

MEREDITH SISTERS.

These dainty singers and dancers are now in Europe, scoring a big success in their singing and dancing specialty. They are the originators of the Indian character songs and dances

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

RASTUS and BANKS

Opened
on
Moss
Tour
December 12
at
Empire
Theatre,
Sheffield,
England



Palace
Theatre,
London,
Stoll
Tour
and other
good
work
to
follow

The Major and The Maid

THE ACT THAT GETS THE APPLAUSE, LAUGHS--AND SOME OF THE MONEY.

PERMANENT ADDRESS, CARE MIRROR OFFICE, LONDON, ENGLAND.



Cooke and Miss Rothert
Eccentrics Extraordinaire

The Best Dressed and Most Humorous Act
Before the Public.

Dec. 19, London Coliseum--Indefinite.

It's not the NAME that makes the ACT good.
It's the ACT that makes the NAME good.

"Top" of A Merry Xmas to All.

FROM

AL. LAWRENCE

Touring Europe, and at the

TOP of every Bill. Yes, my wife, "Josie," is with me.

MARGARET ASHTON

The American Soprano. One Continued Success.

Touring Europe. Dec. 19, Empire Palace, Edinburgh; Dec. 26, Empire Palace, South Shields; Jan. 2, 1905, Empire, Newcastle-on-Tyne.
Address WARNER & CO., 20 Wellington Street, Strand, London, Eng., or MIRROR office.

W. C. FIELDS

Touring the World.

Manchester, Eng, Prince's (Pantomime), Dec. 19-Mar. 30.

MANAGERS, LOOK OUT FOR
LEON MORRIS'

BIG NEW ACT. THE PERFECTION OF ANIMAL TRAINING.

Address London office DRAMATIC MIRROR, Trafalgar House, Green St., Leicester Sq., London, W. C.

SISTERS

MEREDITH

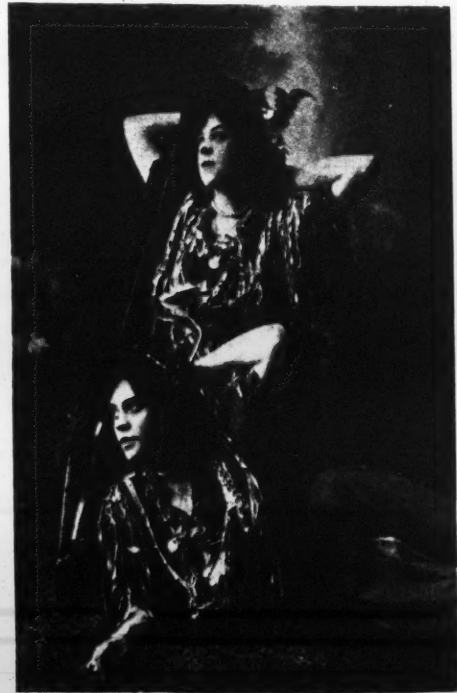
"The Girls that made
Hiawatha famous."

Originators of the Indian character
in Vaudeville and the first to popular-
ize Indian music.

An offering that is the epitome of
everything desirable in Singing and
Dancing Acts.

Gorgeous Gowns--Special Scenery.

Open European Tour December 19,
Coliseum, London, Eng.



**MR. AND MRS. GENE
HUGHES**

Address 33 Haymarket, London, W., care "Norman's."

DO
YOU
KNOW

ARTHUR ARNOLD, formerly Caswell and Arnold
That he has a new novelty combination number
That it is the very best act he has ever had
That, therefore, it must be something good
That its big continental success proves that
That the name is **Alba and Arnold**

?

Versatile **FLORENCE THROPP**

(3d Year's Success on the Continent)
SINGING AND ACTING IN

FRENCH

GERMAN

ENGLISH

DOHERTY SISTERS
A RECOGNIZED SUCCESS.

Dec. 1-31, Ronachers, Vienna. Jan. 9, 1905, Palace, Plymouth.

Address WARNER & CO., 20 Wellington Street, Strand, London, Eng., or MIRROR office.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

STALEY AND BIRBECK'S

TRANSFORMATION ACT
Is strictly an American novelty and has been a wonderful success in every large city in Europe. The most intelligent people in the world praise this act and favorable comment can be heard in Theatre and Hotel lobbies after the performance.

MANAGERS, NOTICE—This transformation act is the most discussed novelty at family gatherings in America. We intend to play at least one more year before retiring and are now booking for next season.

STALEY'S

THIS SEASON'S BOOKINGS:

Sept. 12, Hammerstein's, N. Y.	Jan. 8, Hopkins', Louisville.
Oct. 3, Maryland, Baltimore.	Jan. 16, Hopkins', Memphis.
Oct. 10, Keith's, Philadelphia.	Jan. 23, Olympic, Chicago.
Oct. 17, Keith's, N. Y.	Jan. 30, Haymarket, Chicago.
Oct. 24, Keith's, Boston.	Feb. 6, Columbia, St. Louis.
Oct. 31, Keith's, Providence.	Feb. 13, Chicago Opera House.
Nov. 7, Keith's, Cleveland.	Feb. 20, Grand, Indianapolis.
Nov. 14, Grand Opera House, Pittsburgh.	Feb. 27, Columbia, Cincinnati.
Nov. 21, Circle, N. Y.	March 6 and 13, Mt. Clemens.
Nov. 28, Circle, N. Y.	March 20, Moore's, Rochester.
Dec. 5, Orpheum, Brooklyn.	March 27, Moore's, Detroit.
Dec. 12, Red Farm, Stottville, N. Y.	April 10, Hammerstein's, N. Y.
Dec. 19, Proctor's 58th St., N. Y.	April 17, Proctor's, Newark.
Dec. 26, Hammerstein's, N. Y.	April 24, Proctor's 23d St.
Jan. 2, Traveling.	May 1, Proctor's, Albany.

NOVELTY TRANSFORMATION COMPANY

Open to accept engagements in America September, 1906.

Introducing **CASS STALEY, ANDREW STALEY, and MISS ADA CRESSER.**

This 14 minute novelty cost one year of labor and \$11,000.00 to perfect.

Produced in England, August 24, 1903, and booked until August, 1906. These bookings include 5 months in

London Hippodrome, and one year and 5 weeks for Moss and Stoll, on tour; 12 weeks in South Africa, 6 weeks in Hamburg, 4 weeks in Leipzig, 4 weeks in Breslau, and one year of one and two week engagements in England and the Continent.

Richard F. Staley, Inventor, Proprietor and Manager of above acts: Address as per route, or permanent address, **Red Farm, Stottville, N. Y.**

THE EVER POPULAR ARTISTS

MR. AND MRS. HARRY THORNE

Will by general request continue to appear in the most successful Farce Comedy ever written

"An Up-Town Flat"

Managers and public do not care to see us in anything but the act we have become identified with and as a consequence it will be brightened up and made still more acceptable. Our time is nearly filled solid for the balance of the season at all the first-class houses, which are the only ones we play.

Address 116 WEST 133d STREET, N. Y.



THE
4
HUNTINGS



A
NIGHT
IN THE
FOOLHOUSE

The Minstrel Boys,

BAILEY and FLETCHER

Biggest kind of a hit everywhere.
All first-class Agents, or 137 West 29th St., New York.

"STARRY NIGHT FOR A RAMBLE"

WALTER HAWLEY

"TURN THOSE EYES AWAY."

Sketches, Monologues, Operas and Plays, to Order.

Address 34 East 21st Street, New York City. Care of Jos. W. Stern & Co.

AL. H. BURTON

DOING VERY NICELY IN VAUDEVILLE

Dec. 19, Keeney's Theatre, Brooklyn

A Merry Christmas
AND
A Happy New Year
...TO ALL...

Harry Le Clair

Meeting with great success as the Queen in the big London Drury Lane Production, **THE SLEEPING BEAUTY AND THE BEAST.**

ADDRESS THIS OFFICE.



HARRY KLEIN & CLIFTON PEARL

JUST CLOSED A SUCCESSFUL

14 Weeks over Orpheum and Castle Circuits

(CASTLE CIRCUIT 2 SHOWS DAILY)

Dec. 19—Grand, Indianapolis
" 26—Columbia, Cincinnati
Jan. 8—Arcade, Toledo
" 16—Temple, Detroit

Jan. 23—Cook's, Rochester
Feb. 6—Shea's, Buffalo
" 13—Shea's, Toronto
Jan. 30, Feb. 20 and 27 open

THE NEW YORK DRAMATIC MIRROR

IRENE ACKERMAN.

Irene Ackerman has endeared herself to many people all over the country by those qualities in an

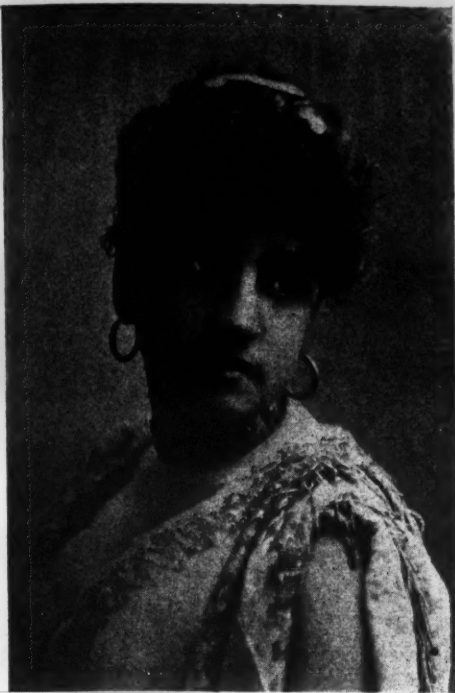


Photo. Walsh, Trenton, N. J.

IRENE ACKERMAN.

actress that appeal. She has played many classic roles, besides originating many parts of contemporary interest. At present Miss Ackerman is devoting the greater part of her time to teaching voice culture and dramatic art, besides continuing her literary work. Last season, as manager of the theatre, she successfully produced at the Orpheum, Mount Vernon, N. Y., several of her own plays. Her Sunday afternoons are noted in New York art circles and many praise her own drawings and paintings.



ALEXANDRA PHILLIPS.

Alexandra Phillips is a young English actress who has played in this country in stock in New Orleans, Milwaukee, and Chicago. Her success in emotional light comedy, and classical roles bids for more plaudits from American theatregoers. Miss Phillips has had a good start and will certainly forge ahead.

WALTER H. STULL.

Walter H. Stull as a youth studied telegraphy in Philadelphia, where he was born in 1879. But the boy had keen interest in theatricals, and spare time was used studying parts he had seen played at the various theatres. Then followed his first engagement with the Forepaugh stock company, and friends, seeing that he had ability, predicted. Two seasons with the Standard Theatre Stock company and four at the Grand Avenue Theatre in Philadelphia proved his worth, and three years ago he was chosen as leading man, and manager, of the Summer stock at Du Bois, Pa., where he remained for two artistic and

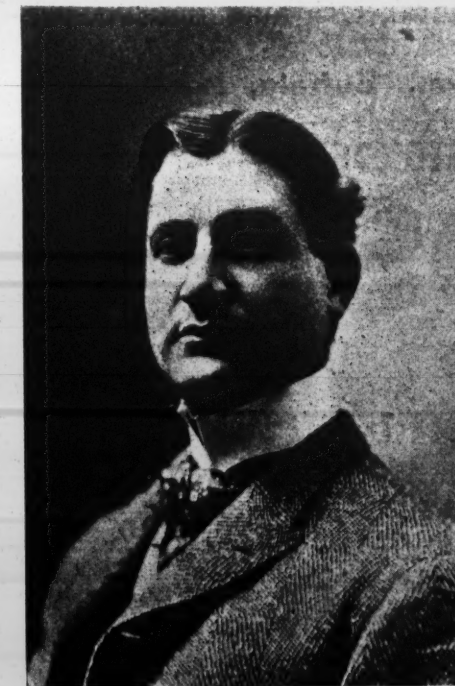


Photo. Shadler & Bussor, York, Pa.

WALTER H. STULL.

financial seasons. Last season Marie Fleming captured him as leading man, and here, owing to success, he remains for the present.

VANCE AND SULLIVAN ATTRACTIONS.

Vance and Sullivan have out five companies this year, each presenting a strong attraction. Among them are the two melodramas of sensational and strong human interest, Her Marriage Vow and Light-house by the Sea. Other strong plays which they are presenting are: Why Girls Leave Home, Little Church Around the Corner, and On Thanksgiving Day.

THE CHICAGO SHOW PRINTING COMPANY

Chicago's young show printing house, the Chicago Show Printing Company, has had a remarkably successful record so far in its career. Many Chicago theatres are giving it their business regularly. Though the house is young, there is twenty years of experience in the business behind it. John S. Leander, for twenty years foreman of the National, is president; Frank Morschen, for eighteen years foreman of engraving in the National, is vice-president, and L. C. Farrar, for many years cashier of the National, is manager.

JESSIE E. PRINGLE.

Jessie E. Pringle since her professional debut six years ago has been connected with several of the leading stock companies. She went to Chicago a perfect stranger, but her personal magnetism and versatility won for her many friends, and she soon became one of the favorites of the company at the People's Theatre. Her conception of strong character roles has been commented on by various critics as being exceptionally true to nature, and she has developed the knack of making interesting an uninteresting part. Miss Pringle has high ideals, is conscientious and a hard worker, and with her ability and perseverance is sure to become one of the leading character actresses of the country.

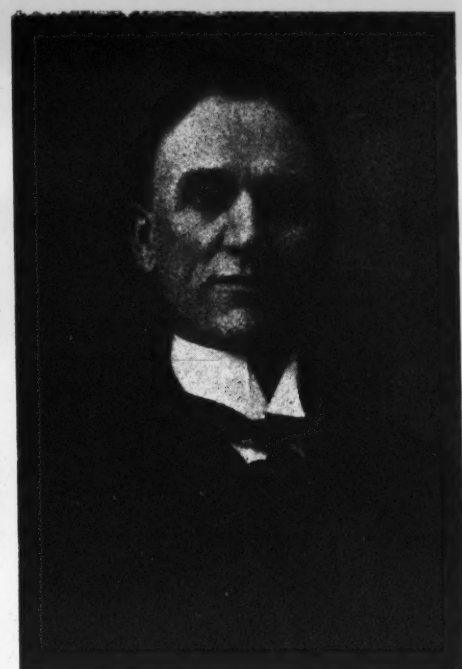


Photo. Baker, Columbus, O.

ELWYN STEVENS.

scientious and a hard worker, and with her ability and perseverance is sure to become one of the leading character actresses of the country.

THE KEATONS.

The Three Keatons, Joe, Myra and "Buster," have been increased to four by the arrival of Harry Stanley Keaton. The entire family is shown elsewhere in a group and they all have a "Merry Christmas" look that is very captivating. The Keatons will continue to travel through America until the latter part of next season, when they will sail for England to show our British cousins how well Americans can amuse when they go about it in the right way. The Keaton baby was born at the Ehrlich House, in New York, on Aug. 25, 1904, and three weeks later made his first appearance on the stage (behind the scenes) at Keith's.

GEORGE ALISON.

George Alison is making a notable success as leading man of the Players Stock company at the Bush Temple Theatre, Chicago. He recently played the dual role of the two Rudolphs in the well-known Prisoner of Zenda, which gave him the chance to use his rich speaking voice to the utmost and prove the actor in him. Mr. Alison made the spectator feel



Photo. Hall, N. Y.

EDITH SINCLAIR (Mrs. E. M. Favor).

the dignity and nobility of the character, and his royal manners were wholly in keeping with the part. No effeminacy or weakness is allowed to creep in, yet there was that tenderness in the love scenes, of the manly lover. Mr. Alison's Chicago friends are enjoying his stay in their city.

J. M. STOUT.

The subject of this sketch is one of the most successful young managers before the public. He has piloted the starring career of "The Peculiar Comedian," W. B. Patton, and has, through straightforward business methods and honest dealing, won the confidence and good will of local managers from coast to coast. He is now busy arranging the tour of Mr. Patton for the season of 1905-6, and is also booking the route for the third season of Macaulay and Patton's The Little Homestead. Mr. Stout will again be located in New York, in the interest of the above attractions, at the close of Mr. Patton's present season.

GEORGE FISKE.

George Fiske, the well known tenor, is playing the role of Lieutenant Katchall in The Isle of Spice. He has added so materially to the success of this majestic Theatre offering that the public will have a chance next season to see Mr. Fiske in an opera written specially to show to advantage his singing and acting abilities. Mr. B. C. Whitney proposes putting this new opera on, and Mr. Fiske is to have an Irish part. Mr. Fiske left that admirable organization, The Bostonians, last June to accept his present role in The Isle of Spice.

BELASCO AND MAYER'S ENTERPRISES.

On the Pacific coast, Belasco and Mayer control the Alcazar Theatre, San Francisco, where one of the best stock companies on the coast is established, and

also the Central in that city, where a stock company is playing melodrama. The Belasco Theatre at Los



Photo. Baker, Columbus, O.

MARIE BOOTH RUSSELL.

Angeles, where a first-class stock company pleases large houses, is also under Belasco and Mayer's control. These capable managers are also touring Florence Roberts, so well liked in the West, who is playing Marta of the Lowlands, Zaza, and several of Mrs. Fiske's plays, including Tess, and White Whittlesey in romantic roles. E. D. Price is general manager, with an office in San Francisco, at the Alcazar.

CARL KING.

Carl King, now playing Bompatta, King of Nicobar, in The Isle of Spice, is thirty years of age, and one of the rising comedians of the day. He has just finished negotiations to head a company for next season in a comic opera now being written for him. He has been very successful in character comedy parts, among which are El Capitan, E. Booth Tarkington in The



Photo. Bushnell, San Francisco, Cal.

HELEN WHITMAN.

Burgomaster, and Ebenezer Honeycomb in The Girl from Paris, and he was also with the Francis Wilson Opera company for years. Mr. King says he will not be satisfied until he has gratified his ambition to be one of America's leading comedians, and if hard work and attention to duty will put him there, there can be no doubt of his arrival.

EUGENE A. PHELPS.

Eugene A. Phelps is a clever actor, who is this season playing the leading part of Tom Logan in W. E. Nankville's Western Human Hearts company. Mr. Phelps for the past few seasons has been popular in his work as director of stock companies at Pawtucket and Providence, R. I., and also at New Bedford, Mass. He was very successful as director in each of these places. While on the road, he has had several good offers to



Photo. Hood, Racine, Wis.

J. M. STOUT.

manage and direct stock companies this coming season, but as yet has made no definite arrangements or plans. At present he is very popular with the audiences where he has appeared.

GEORGE M. FENBERG.

One of the youngest, and yet one of the most successful repertoire managers of the day is George M. Fenberg of the Fenberg stock company, a long established and well-known organization. Popular in all circles, Mr. Fenberg is especially so in Masonry, where he has recently taken the thirty-second degree. He is also a member of several other lodges. Under his energetic and up-to-date business methods the Fenberg stock company has been brought up to such a high degree of excellence that it is the representative popular priced company now playing the New England circuit in such attractions as: Beware of Men, Not Guilty, On the Stroke of Twelve, etc., etc.

VALERIE BERGERE.

When Valerie Berge gave up the legitimate for the vaudeville stage, she took the step against the advice of her friends. That her decision was a wise one is proven by the fact that to-day she stands at the head of the dramatic acts in vaudeville. This season she is presenting His Japanese Wife, which has been voted one of the daintiest and cleverest playlets ever done in vaudeville by press and public. The production is a most ambitious one and the costumes are gorgeous and expensive. Miss Berge is supported by an excellent company, including Harry Keane formerly of the Frohman forces, and Maude Turner Gardner, who replaced Amelia Bingham in The Climbers. During Miss Berge's stay in vaudeville she has produced three playlets, Billie's First Love and His Japanese Wife, by Grace Griswold, and Jimmie's Experiment, by Roy Fairchild. His Japanese Wife has been called "a thumbnail edition of The Darling of the Gods." Miss Berge produced it at the request of the managers and many of her admirers, who wished to see her in a character similar to the one in which she made so phenomenal a suc-



ZELMA WELLS.

cess in Mme. Butterfly. Miss Berge has in preparation a big production of a play by Marie Doran. She is her own stage manager, and believes that no expense should be spared in giving a play a proper production.

GEORGE W. LESLIE.

George W. Leslie, whose last appearance in America was as F. Siffer, in The Runaway Girl, in which he was starred, has established himself as a prime favorite in England. From the time he made his first appearance at the Tivoli, London, his success was assured. After holding his place at the top of the bill for two months the other London halls quickly followed, and at each place Chums and Mr. Leslie scored heavily. Personally Mr. Leslie has achieved something that no other artist on the music hall



Photo. G. Moses & Son, New Orleans, La.

JOSEPHINE SHERWOOD.

stage has ever approached. The London press has compared him to Charles Wyndham in his prime, and it is an acknowledged fact that Wyndham, who is playing in the States at present, is one of the greatest natural actors living. This comparison was made by the London "Daily Telegraph," and "The Scotsman" paid him the compliment of saying that he was one of the best comedians on the stage to-day. It is safe to say that Mr. Leslie is neither discouraged over his vehicle Chums or his personal reception in England. No doubt he is anxiously looking forward to the time when his contracts there will permit his returning to his home and friends in America.

FRANK M. BYRON.

Frank M. Byron, of Byron and Langdon, opened with his partner at the Hackney Empire, London, on November 14. Their comedy sketch, The Dude Detective, was a decided hit, and they are booked on the Moss and Stoll Tour until next June. They are sure to become prime favorites over there as they are in America.

WEBSTER AND GEORGE LIECKER.

George H. Webster and George Liecker are the inventors and producers of "Zutka," the illusion which is at present astonishing London. Mr. Webster was formerly the exhibitor of "Phroso," and is one of the shrewdest of men. He has many new irons in the fire, with which he intends to make things warm in the vaudeville world. He is now running the "Zutka" at the Hippodrome, London, and later he will startle America with it. "Zutka" is a mystery, and Webster is its very successful exploiter.

WELSH AND ESTES.

Lew J. Welsh and Marie L. Estes, "Those Two Tall People," are a clever and versatile team of comedy entertainers, who have been successful in vaudeville, farce comedy and drama. A great many of their songs are original and there is a dash of uniqueness in their specialties that is always appreciated by the up-to-date theatregoer. At present they are one of the principal vaudeville features and playing a good line of responsible parts with McGill and Shipman, under whose management they have been for the past four consecutive seasons.

VAUDEVILLE.

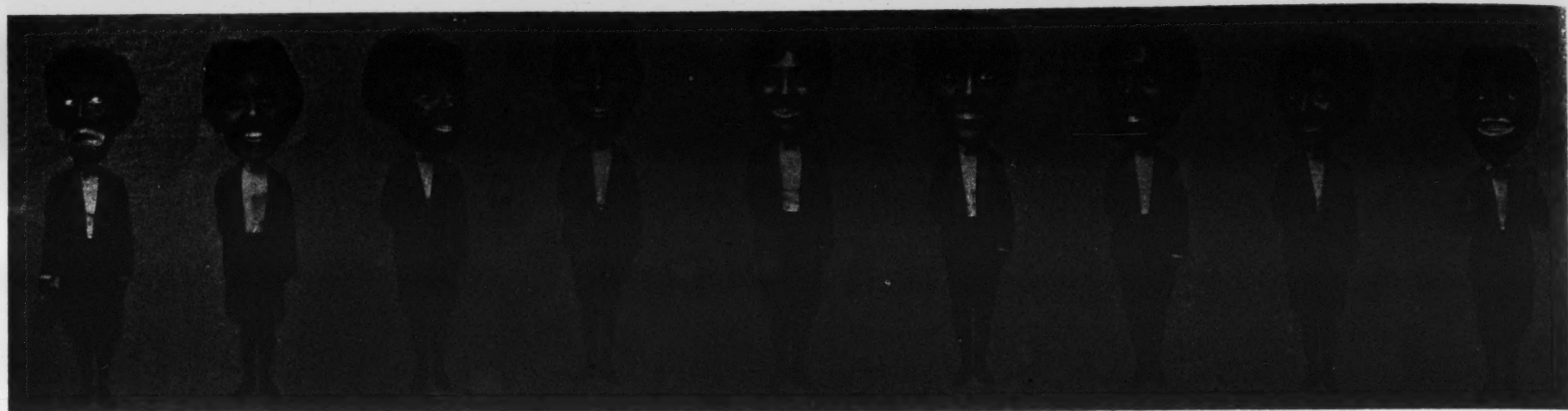
VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

McMAHON'S

MINSTREL MAIDS AND WATERMELON GIRLS



Open Time After April, 1905.

Address TIM McMAHON, Manager, 12 Third St., Bordentown, N. J.

NOTICE TO ALL FIRST CLASS MANAGERS

Henry Frey

Takes Pleasure in Presenting Two Clever Up-to-Date Comedians

HENRY FREY AND FERGUSON DAVE

In their Latest
Vaudeville Hit

THE FOX HUNTERS

An Innovation in Hebrew
and German Comedy.

One of the most Novel and Original Singing and Talking Acts in Vaudeville. A big hit all along the Line. Compliments from Press, Public and Managers. From 20 to 25 minutes of Good, Clean Comedy. We carry 3 very clever Trained Hunting Dogs and a special drop, and we do the rest all in I! Many thanks to Managers for kind offers, time all filled until first week in June. At Liberty after that. For First Class Vaudeville dates or A Farce Comedy address, WM. MORRIS, All first class New York Agents, or HENRY FREY, 641 East 6th Street, New York City, N.Y.

Above Act written by that well known author and producer, John J. Black.

N. B.—PIRATES BEWARE. This Act is **protected** (Copyright No. 172806). Any one infringing on the above act or title will be prosecuted to the full extent of the law. This is meant for cheap grafters (first class performers never steal). Regards to RICE AND PREVOST and HOEY AND LEE.



ROBERT CARLIN and FRANK OTTO

CARLIN AND OTTO

The Real German Comedians

Our efforts are approved all along the line. Natural, Original and Artistic

Permanent address, 913 Prospect Ave., Buffalo, N. Y.

ORIGINALITY ALWAYS SUCCEEDS

RICE AND PREVOST

"BUMPTY BUMPS"

America's leading comedy acrobats.

A big laughing hit everywhere.

Our imitators (?) being good advance agents

A Merry Xmas and Happy New Year to All Our Friends.

European Agent, B. Obermeyer. Address Wm. Morris.

THE GERMAN POLITICIAN

CLIFF GORDON

This Season in Vaudeville

O'BRIEN AND HAVEL

IN

TICKS AND CLICKS

THE NEW YORK DRAMATIC MIRROR

ISABELLE EVESSON.

Isabelle Evesson is leading lady with Proctor's Fifth Avenue stock company this season. Week after week she has been pleasing the patrons of this excellent Broadway playhouse with conscientious and painstaking work. Miss Evesson has played a wide range of parts, and knows as many stage people as any leading woman in the country. When as a

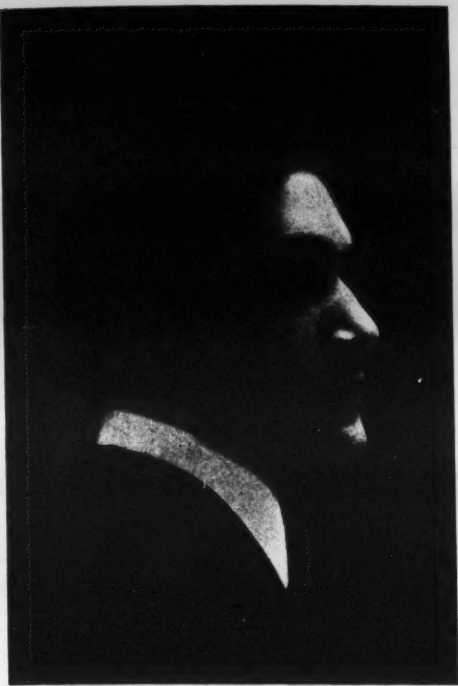


Photo. Hall, N. Y.

EDGAR SELWYN.

girl she had made up her mind to go on the stage, she went to Augustin Daly. When Mr. Daly asked what she could do, she replied: "Nothing, but I'm willing to learn." Mr. Daly said he would engage her at eight dollars a week, but she said that she couldn't play for less than ten. So she played for ten, and a little later Edward E. Rice offered her twenty-five to go into the burlesque field, but Mr. Daly objected. Miss Evesson was understudy to Ada Rehan, succeeded Mrs. McKee Rankin in Carrots in '49, was two years at the Criterion, London, with Charles Wyndham, made a pronounced hit in Moths, was leading lady at the Boston Museum, was one of the best Dearests that ever played in Little Lord Fauntleroy, and was prominent in one of John Stetson's companies playing The Crust of Society. In 1896 Miss Evesson said to a MIRROR reporter:



Photo. Koehne, Chicago, Ill.

GEORGE ALISON.

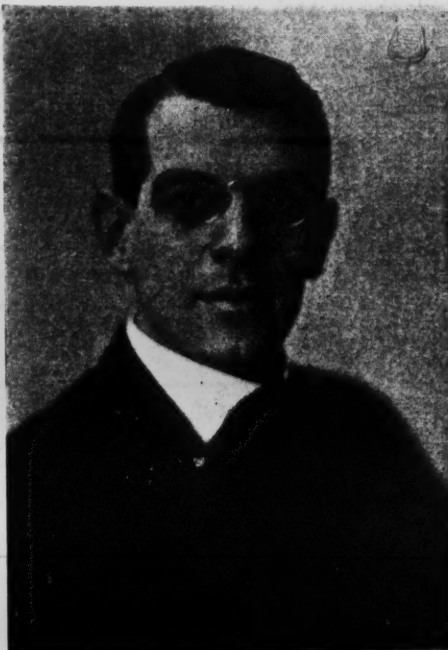
"While it would be very nice to be a star, at present I do not soar so high. My ambition is to be the leading lady of a stock company right here in New York, the place that has been my home and where I was born." And, so far, she has what she aspired to.

PRIZE HUNTER RYE.

The thousands of homes where Hunter Baltimore Rye is used as the nearest thing to a perfect whiskey for household and hospital uses will gladly receive the news announced by Wm. Lannahan & Son that the great honor of the Grand Prize at the St. Louis Exposition was awarded to this whiskey.

GRAHAM EARLE.

Among the prominent members with the Chicago stock company, which is playing the largest cities in the East this year under the management of Charles H. Rosskam, Graham Earle has been receiving most flattering recognition from the press for his clever work in heavy and characters. In this issue shows Mr. Earle as the Rev. John Whalen in The Parish Priest. In this character Mr. Earle's work has been most favorably compared with that of Mr. Sully. Mr. Earle is probably as well known



CARL KING.

as any stock actor on the road. For over twelve years he was featured at the head of his own company, and for the past five years has been connected with some of the leading stock companies of the East.

MACLYN ARBUCKLE.

Maclyn Arbuckle, whose success in The County Chairman is so well known to theatregoers, started life as a lawyer. He was admitted to the bar in Texas just before he was 21 years of age. Being very successful shortly afterward in acquitting a negro charged with murder, criminal practice which paid little was thrown in Mr. Arbuckle's way. Forsaking the law, he roomed for a time with a book agent, selling an edition of Shakespeare. Mr. Arbuckle then read Shakespeare to the merry tune of his friend's revolver. Running for Justice of the Peace, he was defeated by a grocer, and he made his debut on the stage Christmas Day, 1888, with Pete Baker's company in The Emigrant. Then Mr. Arbuckle supported R. D. MacLean in classical plays for several seasons. He was the Earl of Rockingham in Blanche Bates' production of Under Two Flags, Antonio in Nat Goodwin's Merchant of Venice, and Smith in London and in the original New York production of Why Smith Left Home, in which he made a great hit. He made his stellar debut in December, 1900, in The Sprightly Romance of Marsac, and had the plaudits of the critics. Starring in the more serious drama, Mr. Arbuckle has found himself a comedian, and any one who has seen The County Chairman knows how good a comedian.

MARIE BOOTH RUSSELL.

Marie Booth Russell, who is supporting Robert B. Mantell in Shakespearean plays in this city, was born in London. At an early age she came to America and played in a stock company on the Pacific Coast. In May, 1900, Mr. Mantell married Miss Russell, who was then his leading lady. Since then Miss Russell has been playing the leading roles with Mr. Mantell



Photo. Hall, N. Y.

GEORGE FISKE.

In all of his productions, which have covered a wide field. Last Winter her fine beauty greatly added to the productions of The Light of Other Days and The Corsican Brothers. This year the metropolis again welcomes her in Shakespearean roles.

ROBER STOCK COMPANY.

One of the pronounced successes of the season has been made by the Katharine Rober stock company, under the management of Harry King. They are now playing their seventy-fifth consecutive week without a lay-off in a repertoire of only high-class plays.

HICKMAN DRAMATIC SCHOOL.

The leading dramatic school of Washington, D. C., is under the direction of Robert Hickman, for twelve years stage manager with Charles Frohman's leading companies, William Gillette, Annie Russell, etc. The



GRAHAM EARLE.

pupils of the Robert Hickman Dramatic School are now rehearsing Ibsen's Master Builder and the mystery morality play, The Star of Bethlehem, for presentation at the La Fayette Theatre in Washington this Winter.

STAIR-NICOLAI ATTRACTIONS.

E. D. Stair and G. H. Nicolai, besides having in preparation several big attractions, are now featuring David Higgins, who has made such a success in the Kentucky romance, His Last Dollar. Among other attractions which they control are that funny little fellow, George Sidney, in a great big company presenting Busy Jizz; Ward and Vokes, in their best comedy, A Pair of Pinks; Stella Mayhew, in a special production of The Show Girl; The Rays, in Down the Pike, and The Suwanee River, now on its tenth tour.

SOSMAN AND LANDIS.

Over 5200 theatres are now using scenery painted in the great scene painting studios of Sosman and Landis, in Chicago. Thomas G. Moses, one of the best-known designers and painters in the United States, is in charge of the scene painting department in the studios. The house is also a headquarters for asbestos curtains and stage supplies. Producing managers will find it to their advantage to get prices from this most reliable house.

DECKER AND VERONEE.

Lillian Mortimer is traveling this season under the direction of Decker and Veronee, in an elaborate production of her new play, No Mother to Guide Her. Among other Decker and Veronee attractions are two companies producing A Girl of the Streets. These managers also offer the following plays for sale or lease:

The Sin of Ambition, The Curse of Paris, and The Pickpockets of London.

SULLIVAN, HARRIS AND WOODS.

One of the original and phenomenal hits of the season is made by Billy B. Van as Patsy in the musical comedy, The Errand Boy, presented by Sullivan, Harris and Woods. They are also presenting Terry McGovern, the greatest featherweight, in the new play, For Fame and Fortune, written around incidents in the life of the fighter by Hal Reid. Among other attractions offered by Sullivan, Harris and

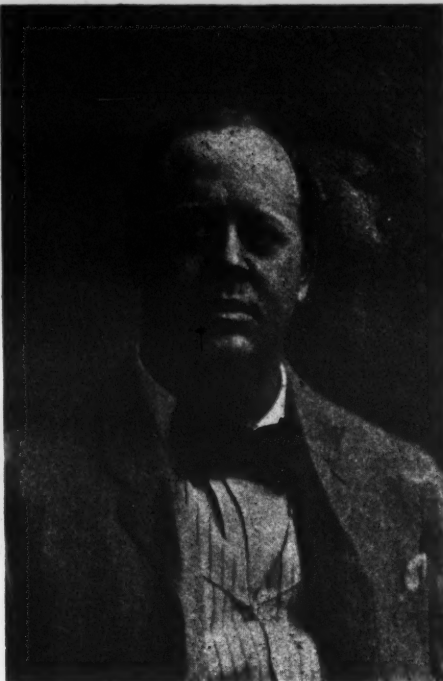


Photo. Hall, N. Y.

MACLYN ARBUCKLE.

Woods are the following plays by the popular dramatist, Henry Kremer: A Race for Life, The Fatal Wedding, and Wedded and Parted.

GUS HILL'S ATTRACTIONS.

The play's the thing, and every star and manager is looking for a live, up-to-date one. Among the talked-of plays offered by Gus Hill, at his office at 1358 Broadway, are Lilliputians, The Smart Set, Vanity Fair, McFadden's Flats, Happy Hooligan, Night on Brodway, etc., etc. As other winners to choose from, Mr. Cooley has in preparation: Sinbad, In Old New England, and Puck and Judge.

KITTY EDWARDS.

Kitty Edwards is comedienne with A Midnight Marriage this season. She is winning great praise for her clever and vivacious performances of a prominent role in this successful melodrama.

HELEN WHITMAN.

Helen Whitman, who is now associated with the Proctor stock, has made many friends and received much praise from the critics for her clever and painstaking efforts with the roles which have been entrusted to her. Miss Whitman wishes all her friends the compliments of the season.

MINNIE ALLEN.

Minnie Allen, leading woman with Walter E. Perkins, in Who Goes There? is one of the prettiest little women on the stage. She began her stage career five seasons ago in her own vaudeville sketch, The Bifurcated Girl, and subsequently played in the support of Adelaide Thurston, in Sweet Clover and At Cozy Corners. Miss Allen will some day achieve prominence, if ambition, verve and varied talents count for anything.

HAMPTON AND HOPKINS.

Under the Chicago managers, Hampton and Hopkins, a number of the most successful plays of John Crittenden Webb are being presented this season. Emily Erickson Greene is appearing in the title role of the new dialect comedy-drama, That Little Swede. Another new production of Webb's which is under the same management is the Japanese-Russian war play, In the Far East. One of the older successes also on tour is Sandy Bottom.

MAUD EDNA HALL.

Maud Edna Hall (Mrs. Carleton Macy) is an actress of exceptional ability and experience. She has



PASQUALINA DE VOE.

for years been leading woman of the best stock organizations, and has always been an immense favorite. She made a big reputation as Rosamond, in Sowing the Wind, in which play she was featured throughout the country for two years. At present she is playing in vaudeville with her husband, Carleton Macy, in A Timely Awakening. Under the firm name of Macy

people who appreciate bright, refined entertainment. Of Mr. Pastor's personal popularity there is no question. There are hundreds of men and women holding high positions on the stage to-day who might never had been heard of had it not been for the kindly interest of the man who has been a successful New York manager for over thirty-five years.

and Hall, they are fast making a reputation in a new line of work.

LITTLE JOHNNY JONES.

Sam H. Harris is presenting George M. Cohan, one of the famous Four Cohans, in the new musical play, Little Johnny Jones, this season. The piece was favorably commented on in New York, and deserves success elsewhere. The one hundred people supporting Mr. Cohan have been specially chosen for their accomplishments in singing and dancing. Mr. Harris also controls Mr. Cohan's comedies, Running for Office and The Governor's Son.

N. C. GOODWIN'S LATEST PLAY.

Nat C. Goodwin in his latest success, The Usurper, will play a supplementary season this Spring, making his tour extend to the Pacific Coast. Both star and play have been accorded the highest praise by thoughtful and careful critics of Chicago, St. Louis, Cincinnati, Buffalo, Pittsburgh and other cities, and all were unanimous in stating that Mr. Goodwin was never seen to better advantage than in his present offering. Business has been record breaking with Mr. Goodwin this season, and Manager Appleton has the satisfaction of stating that his star played to the biggest receipts of any attraction in the country on Thanksgiving Day at the Nixon Theatre, Pittsburgh.

BELASCO'S ANNOUNCEMENTS.

David Belasco has on hand two very interesting moves among his attractions. After first appearing in



JACK E. MAGEE.

Washington, Mrs. Leslie Carter will come to the Belasco Theatre on Jan. 9 in her much anticipated new play, Adrea, written for her by David Belasco and John Luther Long. On the same date David Warfield, now in his fourth month at the Belasco with The Music Master, will remove to the Bijou Theatre, where the same play will be presented throughout the entire season, and will probably still be successful.

THE LEVINOS.

The popular American entertainers, Dolph and Susie Levino, have just returned from a fine engagement of six weeks in Australia, with the enterprising Harry Rickards, having contracted with him to revisit that country. They are at the top of the ladder and have traveled all over the States, Canada, Great Britain, and the Continent. They are now on the Stoll Tour, and are engaged for the great Coliseum, that coal of all artists. Mr. and Mrs. Levino are not masquerading as Americans, as many do, but ball from Connecticut and Louisiana respectively.

PASTOR'S.

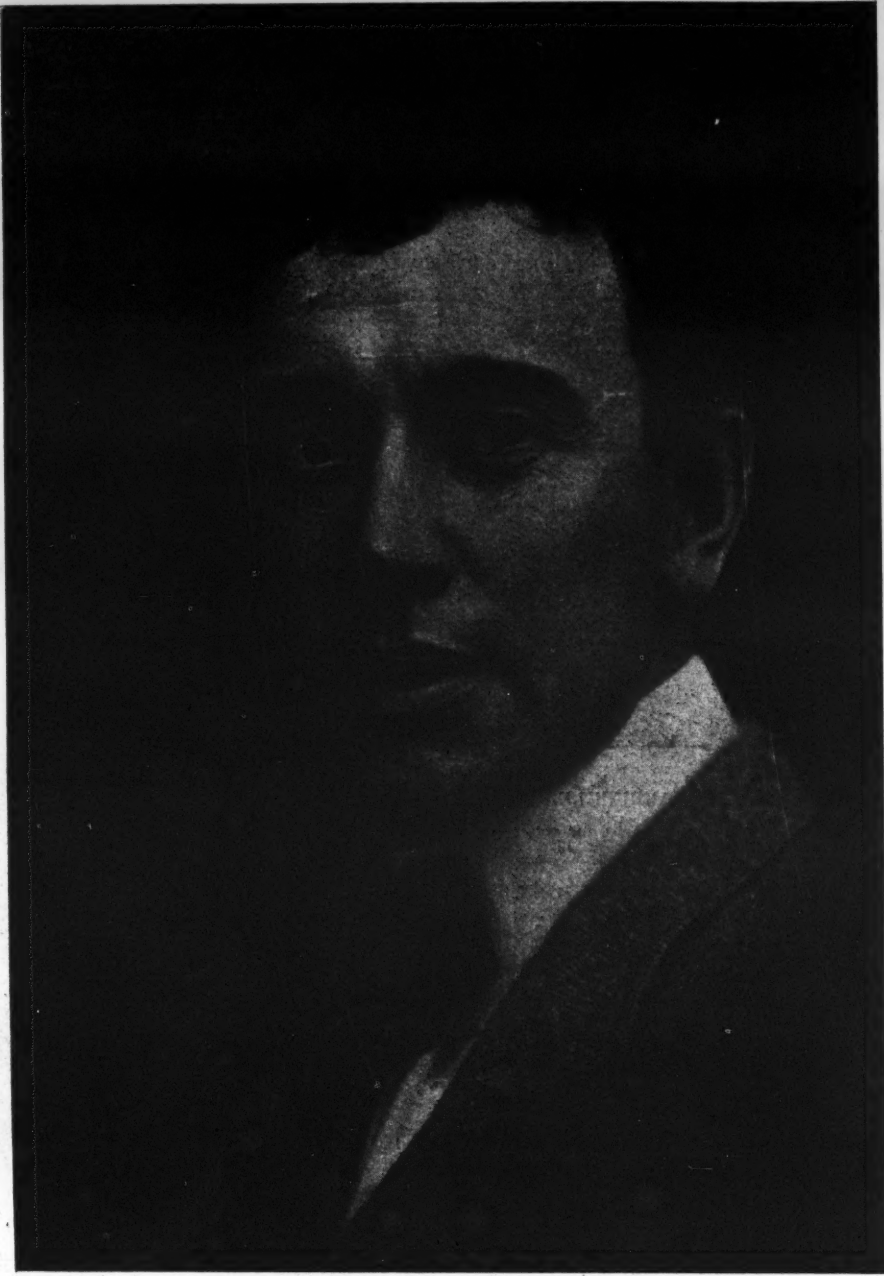
The name of Tony Pastor has for two generations been a synonym for everything good in vaudeville. His cosy little theatre in Fourteenth Street is patronized every day in the year (Sundays excepted) with

THE NEW YORK DRAMATIC MIRROR

MRS. FISKE IN LEAH KLESCHNA.

The most striking play and the most pronounced success of the dramatic season is Leah Kleschna, by C. M. St. McLellan, in which Mrs. Fiske and the Manhattan company are seen at the Manhattan Theatre, New York. The United press of New York has de-

clared this production to be remarkable from every viewpoint. In the role of Leah Kleschna Mrs. Fiske adds a remarkable impersonation to her gallery of exceptional characters, and the company in her support, including John Mason, George Arliss, Charles Cartwright, William B. Mack, Etienne Girardot, Edward Donnelly, R. V. Ferguson, Monroe Salisbury, H. Chapman Ford, Charles Terry, Cecelia Radcliffe, Emily Stevens, Francis Welstead, Mary Maddern, and Marie Fedor, is the strongest seen in any play in New York



HARRY BERESFORD.

listed. With offices in London, Paris, Chicago, San Francisco, and correspondents in all the principal cities, they keep in constant touch with every new development in the play line and are in a position to secure the latest and the best.

EVA TANGUAY.

Eva Tanguay, the queen of vivacity, is making one of the greatest hits of the season with her big musical comedy company in The Sambo Girl. She is originality itself, and is the most talked about comedienne of the day. Her last season success was The Chap-erone. A clever book by Harry B. Smith, tuneful music by Gustave Kerker and a great big chorus of very swaggar girls, all combine to help the surprising popularity of the production. Miss Tanguay and her company will be seen in Chicago on Christmas Day, and will begin the new year in St. Louis.

THURBER AND NASH COMPANY.

The best stock company on the road this season is acknowledged to be the Thurber and Nasher company. Florence Hamilton, the successful young actress, is heading this company in a number of recently produced metropolitan plays. High-class European and American vaudeville features are introduced in these productions, which are also marked by new and up-to-date scenic and electrical effects.

CONSERVATORY OF DRAMATIC ART.

The National Conservatory of Dramatic Art, at 19-23 West Forty-fourth street, is open the year round for the benefit of students wishing special season and

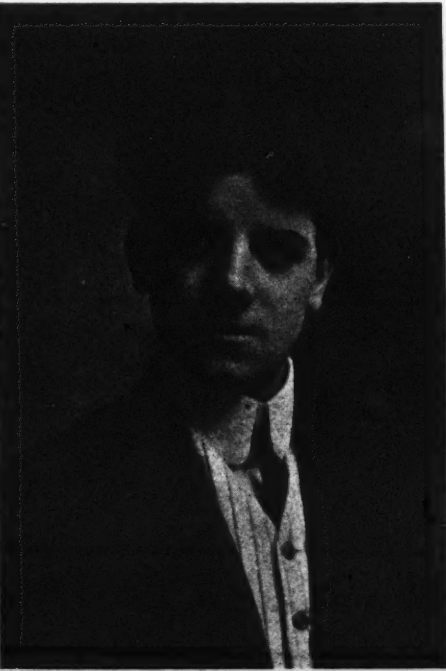


Photo. Arthur, Detroit.

LEROY E. SUMNER.

In years. The Manhattan Theatre is playing to capacity business, and Leah Kleschna promises to make a remarkable metropolitan record.

ZELMA WELLS.

An excellent likeness is printed on another page of Zelma Wells, who is this season meeting with success in the leading role, Lady Lumley, with Paul Gilmore in The Mummy and the Humming Bird. The press everywhere has commended her work in the highest terms. A leading Southern paper, in speaking of her performance, writes: "She was at all times delightful, and her painstaking and capable work captivated the entire audience."

FLORENCE HAMILTON.

Florence Hamilton, always a favorite leading woman, is meeting with much success this season in her starring tour with the Thurber and Nasher company, playing leading roles in such plays as Harvest of Sin, Deserted Bride, Mrs. Jack, Woman Behind Throne, Jim Bludso, and others.

JANE KENNARK.

Jane Kennark, known very favorably as a popular actress from her strong impersonations and personal beauty, is this season leading woman with the Harry Davis stock company in Pittsburgh, and is playing with excellent effect the role of Maria in Maria of the Lowlands. She played Cigarette well last season in Under Two Flags at the New York Academy of Music.

BUSY PLAY BROKERS.

Darcy and Wolford, the well-known play dealers, through the steady increase in their business were recently forced to take larger quarters at 1358 Broadway, this city, and add materially to their staff of assistants. Their catalogue shows an unusually large

list of plays, many of which are exclusively controlled by them. They are the sole agents for some of the foremost producers in this country, besides handling all other plays available for renting purposes. The department for new plays has become a big feature and a prominent dramatist has been placed in charge, who will pass judgment on all plays before they are

H. PERCY MELDON.

H. Percy Meldon, one of the most popular of stage directors, is now in his sixth consecutive season with the Baldwin-Melville Stock company. The company has recently been presenting The Dairy Farm to good business at the Greenwall Theatre, New Orleans.

JAMES YOUNG.

James Young, at present playing a leading role in The Winter's Tale with Viola Allen, is a player of wide experience. In the past he has been attached to the companies of Mrs. Fiske and the late Augustin Daly, and has always been noted for his scholarly reading and a keen intellectuality in his portrayals of the characters assigned him. He has also made



Photo. Burr McIntosh, N. Y.

ISABELLE EVESSON.

several successful starring tours at the head of his own company.

BEULAH THOMPSON.

The romantic story of Maud Muller always appeals to audiences, but an actress must have an attractive personality and temperament to successfully play the heroine. Beulah Thompson has shown that she possesses these qualifications by the great success she is meeting with in the role of Maud Muller in her tour under the direction of L. D. Blondell. The piece has been playing to crowded houses in Pennsylvania.

MR. AND MRS. HARRY THORNE.

An Uptown Flat, as presented by those popular artists, Mr. and Mrs. Harry Thorne, has become even a greater success in vaudeville this season than in previous years. Mr. Thorne has tried out many new acts, but none of them has satisfied him when he looks back over the record of An Uptown Flat, and he has booked it for the rest of the season. It has been greatly improved and brought up to date in a refreshing and original manner.

COLLINS MOVING PICTURES.

Moving picture entertainments have never seemed to be more popular than now. The moving pictures exhibited by Collins of Holyoke, Mass., have been described as doing everything but talk, and they are endorsed by the public everywhere as the finest now before the people.

HARRIETTE WEEMS.

Harriette Weems is a particularly versatile young actress, who is well known in legitimate roles. She



COUNTRESS ELSIE DE TOURNEY
as Hedda Gabler.

is especially clever in her essaying of masculine parts, always a difficult test for an actress. She has lately made a bit in various cities in the pretty one-act play, The Violin Maker of Cremona. Her impersonation of the deformed artist is easy and effective, and thoroughly artistic in its treatment.

THE MAGIC KETTLE.

One of the biggest novelties of the season proved to be Josef Yarrick's Magic Kettle act. It had a long run at the Eden Musee, New York, and broke all records for long runs on the big vaudeville circuits. There are at present eight companies playing America, England and the Continent, a tour which extended from the Palace, London, to France, Germany and South Africa. Mr. Yarrick opens on the Poll circuit on January 9.

MR. AND MRS. ALLISON.

Mr. and Mrs. Allison are presenting a comedy sketch in vaudeville that is different from all others, and in which Mrs. Allison impersonates a simple Swedish servant girl to the very life. It is one of the best character studies ever put on the American stage, and some day a wide-awake manager will realize the possibilities of it and equip Mrs. Allison with a comedy that ought to be a big winner. Mr. Allison is a clever comedian with an excellent singing voice, and their joint efforts are always sure of hearty appreciation.

HORACE GOLDIN.

Horace Goldin sends word from Europe that he wishes all of his friends on this side to have a Merry Christmas. He is still meeting with enormous success in Europe, and his would-be imitators simply help to raise his salary with great frequency. Mr. Goldin at the present time has \$60,000 worth of contracts, most of which are re-engagements, and this is proof positive that his popularity in Europe is unquestionable.



JESSIE E. PRINGLE.

actors wishing to be coached in special characters. Under the successful direction of F. F. Mackay, well known professionally for many years, acting, elocution and oratory, and all dialects are taught.

KIRKE LA SHELLE'S HITS.

Four of the biggest hits of the season are being made by companies under the management of Kirke La Shelle. Checkers, with Thomas W. Ross, was successful in New York, as it has been on the road. The strong human interest of The Virginian has been well brought out by Dustin Farnum in the title-role, and the play has pleased large audiences wherever presented. The Earl of Pawtucket, with Lawrence D'Orsay as the Earl, is another La Shelle winner, and

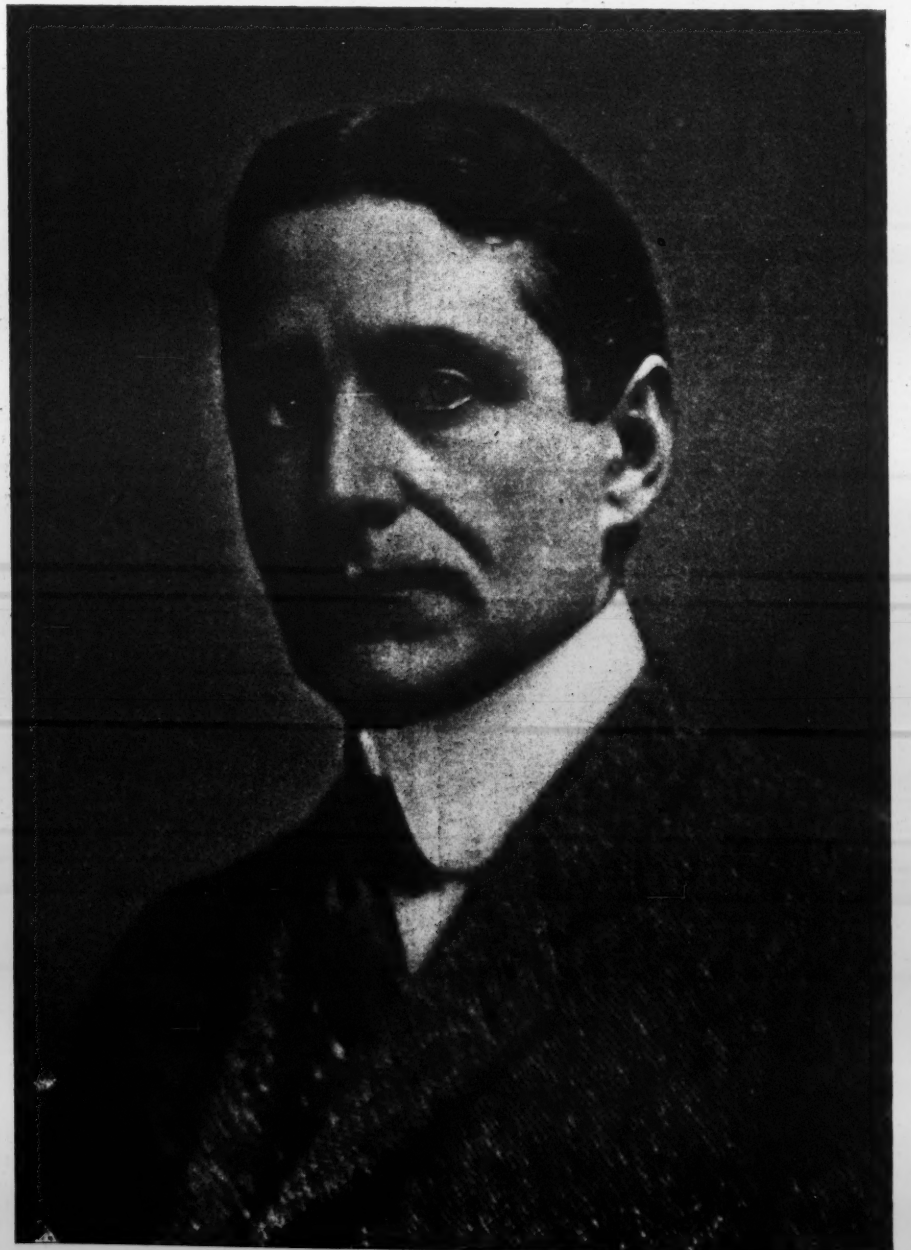


Photo. Hall, N. Y.

FREDERICK PAULDING.

PAULA EDWARDES.

Paula Edwardes, who is playing her second season at the Grand Opera House, is a young woman who has literally worked her way up from the ranks of the chorus, and who now can boast of all the experience which comes from much playing in the highest type of musical pieces. Miss Edwardes was born on West Thirty-fourth Street and on her return from the Convent of The Sacred Heart in Philadelphia, where she received her education, she made her first stage appearance as Little Fraud in Squatter Sovereignty under the direction of Edward Harrigan. She also earlier had made a bit in Boston by taking one of the principal parts in A Black Sheep at a few hours' notice. She next established herself as a fixture at the Casino as a singing and dancing soubrette, by her performance of the little peasant maid in La Follie, and thus came to Broadway to remain. The little dance in wooden shoes led to a better role in The Whirl of The Town. Next she was Mamie Clancy, the tough girl in The Belle of New York, the role especially written for her by Hugh Morton. She went to London also in this part. There she met Augustin Daly, who gave her the role of Carmentis in The Runaway Girl. She remained with Mr. Daly until his death, and later played in various revivals of the Daly successes, in The Circus Girl, San Toy, The Geisha Girl, etc. Then Miss Edwardes was seen as Lady Betty in The Show Girl and Jelly Canvas in The Defender. She is a clever musician and a great favorite in New York. In Winsome Winnie she plays the role of an American soubrette stranded in Turkey, and the piece as made over from the original work of Jakobowski and Paulton by Gustave Kerker and Frederick Rankin furnishes a charming and artistic vehicle for the little star's talents and personality.

ANNE SUTHERLAND

Anne Sutherland includes in her stage experience memories of prominent parts at the Boston Museum. She has played with such well known players as Nat Goodwin, Georgia Cayvan, Mrs. Potter, Joseph Jefferson, and Mrs. Leslie Carter. She was in Zaza during the first week of its production and starred in The White Horse Tavern and The Price of Peace. Later she had a theatre in Chicago. Miss Sutherland will present a big production of Preston Gibson's play, A Woman's Devotion, beginning about the middle of January. Mr. Gibson has made a few changes in this melodrama, formerly called Mrs. Erskine's Devotion, since it was played at the Davidson Theatre in Milwaukee. Next season a new costume play, with mechanical surprises by a well known dramatist, will be produced by Miss Sutherland. Miss Sutherland is a delightful and attractive conversationalist, though she keeps back a good bit of interest about herself which might come out were she less reserved in this respect. She is fond of travel, and Summers are spent in England, Scotland and elsewhere. An "auto" trip through Scotland was a rather recent pleasure. It is interesting to note that Miss Sutherland has some Scotch blood in her and is well acquainted with the members of Carlyle's family in Dumfries, especially Mary Carlyle.

W. B. PATTON.

Elsewhere in THE MIRROR appears an excellent likeness of "The Peculiar Comedian" W. B. Patton, who is this season starring in his own peculiar play, The Last Rose of Summer. Mr. Patton, who established an enviable reputation from coast to coast in The Minister's Son, has achieved even a greater success in his new play, which is one of this season's hits. No star of recent years has progressed more rapidly than Mr. Patton, and a well known critic compares him with Tim Murphy, the late Sol Smith Russell and comedians of that class. But he is just like himself, and none other, for he has an originality of his own, and is just like no one but himself. He furnishes a comparison for the best of the comedians. He has a personality that attracts and holds his audience whenever he is on the stage. Mr. Patton is yet a young man, and certainly has a bright future. He is a graduate from the University of Rochester, and is the author of The Last Rose of Summer, The Minister's Son, The Little Homestead, A Sly Old Fox and Royal Rags, and is now writing a new play entitled The Spendthrift, in which he will appear later. Mr. Patton is of the firm of Macauley and Patton, and is under the management of J. M. Stout.

FREDERICK PAULDING.

Frederick Paulding has had a long career supporting many of the great stars who have passed away, including Edwin Booth, Lawrence Barrett, John McCullough, Frank Mayo, Fanny Davenport, Mrs. John Drew, W. J. Florence, Thomas W. Keene, and Margaret Mather. He was the Romeo of the hundred-night run of the famous Hill-Mather Union Square Theatre production of the tragedy in 1885 and has played the part over twelve hundred times. He was the Captain Jack Absolute for two seasons in the Joseph Jefferson and W. J. Florence Comedy Company, playing The Rivals and Heir at Law, and played Dick Dowles in the latter comedy. For the past few years Mr. Paulding has been in the West, three years as director and character actor of the Thanhouser Stock company at Milwaukee. He was the Calus Cassius in the Mansfield production of Julius Caesar, taking the place of the late Joseph Haworth. This year Mr. Paulding is character actor of the Harry Davis Stock Company at the Alvin Theatre, Pittsburgh. Mr. Paulding has had genuine success as a playwright during the past two years. His version of Hugo's Notre Dame, known as The Secrets of Notre Dame, has been received with real enthusiasm in stock, especially at the Castle Square Theatre in Boston, and will shortly have an elaborate production at the Grand Opera House in New Orleans, La. Mr. Paulding's comedy, Two Men and a Girl, was written for and is being produced by Tim Murphy.

HARRY BERESFORD.

Harry Beresford has been well known and popular in farce and comedy in various attractions for a number of seasons. He has a clever faculty in his work and makeup which has brought him success in the farce in which he is starring this season, Our New Man, written especially for him by Charles T. Vincent. About ten years ago he appeared in Special Delivery at the People's Theatre in the dual parts of Bob Sprightly and Henry Howard. Last season Mr. Beresford made an especially strong impression throughout the country in The Professor's Love Story. Negotiations are now under way by which it is probable that he will appear next season in a new comedy by a well-known author, and which will be built especially to suit his style. Next season will be the fifth in which he has appeared under the management of J. J. Coleman.

EDITH SINCLAIR

Edith Sinclair played in J. M. Hill's Ship Ahooy at the Standard (now Manhattan) Theatre some years ago, originating the part of Georgia Carolina, the prima donna contralto. Then followed the long run in E. E. Rice's 1492 at Palmer's (now Wallack's) and the Garden Theatres, playing Bridget, the Irish cook, and other New York successes—Little Christopher, Dorothy (a revival), etc. She has played in nearly all the standard operas and made a very distinct success in repertoire opera at the Terrace Garden a year ago. She also has been in vaudeville for some time with her husband, Edward M. Favor, who is under the same management but in a different company this season, being now with The Silver Slipper. Mr. Favor and Miss Sinclair wrote all the sketches in which they appeared in vaudeville, as well as many of their songs.

JOSEPHINE SHERWOOD.

Josephine Sherwood, ingenue and soubrette with the Grand Stock company, New Orleans, is one of the few college women on the stage. She is a graduate of Radcliffe and received much of her fundamental stage training from Mrs. Ewing Winslow, formerly Miss Kate Reynolds. During her college course she was very prominent in several operas excellently produced by the girls, where her singing as well as acting placed her high in the estimation of all her friends and others. In the Summer just past Miss Sherwood endeared herself to Portland, Me., theatregoers by her clever work in stock there. She combines the vivacious qualities of the soubrette with the demure sweetness of the ingenue, and her great popularity speaks volumes for her ability. Miss Sherwood possesses temperament and capacity for hard work, and high ambitions, as well as youth.

AMY WHALEY.

Amy Whaley, the soprano whose portrait appears in this number, is the possessor of a voice of beautiful quality, wide range and remarkable volume, that has been carefully cultivated. Miss Whaley has shown marked improvement and progress since her debut as a professional at the head of the Amy Whaley concert company. She was notably successful as a soloist of the six weeks' tour of the United States Marine Band of Washington, D. C., three years ago, and has sung with Sig. Norrentino's Italian-Bande Rossa, the Duss Band, and Rosenbecker's Chicago Band. Miss Whaley has filled many fine concert, recital and lyric engagements. At present she is soloist for Ireland's Own Band, which won the first prize in the international band tournament at the World's Fair, St. Louis, and is playing the Circle Theatre, New York, this week, and is booked for an extensive road tour.

ELWYN STEVENS.

Elwyn Stevens is a character actor of exceptional merit, who is generously praised by the critics throughout the country for his excellent portrayal of the comical character of Joel Gates in Shore

Acres. During his career of seventeen years Mr. Stevens has played a wide range of parts with success. His experience includes considerable stock work as well as with traveling organizations. During the past few years his work has been confined to character parts, both comedy and heavy, and he has been equally successful in both.

A SUCCESSFUL MANAGEMENT

The remarkable success of the Grand Opera House, Philadelphia, since it has been under the control of G. A. Wegfarth during the past three seasons, although phenomenal is by no means unwarranted. Mr. Wegfarth undertook the management of this theatre after it had suffered through mismanagement and had been abandoned by many theatrical firms. The building itself was in a state of dilapidation which necessitated the outlay of more than \$25,000 before the doors could be thrown open to the public. During the first season an all-star stock company held sway and proved successful, but later the policy was changed to that of a theatre playing traveling productions. This policy has been retained and, thanks to the excellent line of attractions which Stair and Havlin and Messrs. Nicolai and Dudley Macadow have booked, the business has steadily increased until the Grand now stands foremost in the field of popular priced places of amusement. This house in many respects is more than a popular priced theatre, as the seating capacity is so enormous that productions of the greatest magnitude (not barring the

Chinese Honeymoon, with the original scenery, properties and costumes, was presented to large results. There are few theatres in this country as complete and as artistically beautiful as the Grand. In the neighborhood of \$70,000 has been spent by Manager Wegfarth and John F. Betz, the owner of the property, within the past three years for extensive improvements, all of which have been made with a view to furthering the convenience of the patrons and of beautifying the property. The latest attachment is a gentlemen's marble smoking apartment. Credit is due Mr. Wegfarth for the thorough methods employed in conducting his playhouse. His name and excellence are synonymous in the theatrical world and success generally follows in the trail of his undertakings. As aide to his father W. D. Wegfarth, business manager of the Grand and one of the most competent and popular in the younger managerial forces, has proven a capable assistant.

THE TORRIANI METHOD.

Ferdinand E. L. Torriani, who is the successful head of the Torriani School of Singing and Speaking at 489 Fifth Avenue, has an ambition to place throughout the country teachers capable of imparting his excellent method. In this he has been eminently fortunate, and two well-known teachers of the East who were formerly pupils of the Torriani school are Mrs. Raymond Wesley, of Providence, R. I., and Clayton P. Brunson, of Hartford, Conn. Two pupils of Mr. Torriani who have won success are

first managers to try to raise the prices from the old ten, twenty and thirty to fifty cents for the best seats, and so far he has been most successful; for the attraction has been playing to capacity houses in every week's engagement. The secret of his success lies in the fact that his repertoire and the way the plays are produced appeal to the better class of theatre-going people. Every presentation is a known success of some popular star, which is billed throughout with all the original matter and staged as completely as in the metropolitan production. In addition to this, the vaudeville introduced between every act is presented by artists who are recognized feature artists, and not merely actors from the cast who can do a specialty.

WILLIAM MACAULEY.

William Macauley is at present touring the Middle West and South in The Little Homestead, an emotional rural drama with homely and picturesque scenes which appeal to all lovers of rural plays. This play was specially written for Mr. Macauley by W. B. Patton and is now in its second season. The increased and excellent business on return dates fully attests the popularity of both the play and the player. Although a young man, Mr. Macauley has had many years' experience both as actor and manager, the firm of Macauley and Patton, of which he is a member, having been in existence for the past ten years and favorably known in theatrical circles. From present indications The Little Homestead and Mr. Macauley will have an extremely good season



Photo. Otto Sarony Co., N. Y.

PAULA EDWARDES.

May Buckley, now leading woman in The Shepherd King, and Florence Bindley, starring in The Street Singer, Miss Buckley studied with much improvement for her speaking voice, and has also developed a singing voice through her studies. Miss Bindley's pure soprano voice, which has had a course of training with Mr. Torriani, should some day make a hit in light opera. Edith Bradford, a well-known mezzo-soprano, who has been successful with The Bostonians and with Francis Wilson, and in leading roles in The Burgomaster, etc., is also a pupil of the school. The World's Fair production of Louisiana in St. Louis also had its representative from the Torriani school in Josephine Kirkwood, who played Columbia. Miss Kirkwood, who has improved much in studying with Mr. Torriani, created such roles as Mrs. Chase in The Defender and The Widow with the Four Cohans. Gene Luniska, recently prima donna soprano with The Strollers, after studying three years with poor method, almost to the ruin of her voice, has for some time been trained by Mr. Torriani. Among other pupils of the Torriani school are Marion Leighton, who has a very promising voice, and Bernardine Sargent Gleason, concert and church singer. She also, after three years' study abroad, had to change her method and is now studying with Mr. Torriani. Clara Hathaway, a well-known ingenue, is now studying at the school for musical work. Leroy E. Sumner, who has been successful in three years, and just starting upon the concert stage, is also connected with the studio. Grace Adele Newell, the efficient assistant to Mr. Torriani, is a dramatic soprano who received her musical training from the school.

THE CHICAGO STOCK COMPANY.

Few road stock companies have met with the success which has been the good fortune of the Chicago stock company, which is playing the better cities of the East this season. Manager Boskam is one of the

and delight many more in the way they have in the past.

COUNTESS DE TOURNEY.

A portrait is seen in this number of the Countess Elsie de Tournay, the distinguished French actress, as Hedda Gabler, which wonderfully strong play has been added to her repertoire. Countess de Tournay looks upon Mrs. Fiske as the ideal Hedda, and will follow her lines of the production.

Countess de Tournay has just closed her preliminary season in Mary Stuart, Queen of Scots, to prepare for her new production, The Castle of the Dragons. The complete list of plays to be used on her tour of three-night and week stands, opening on Tuesday, Jan. 3, 1905, are: Mary Stuart, Queen of Scots, The Castle of the Dragons, Hedda Gabler, Romeo and Juliet, and Richard III. The tour will be under the direction of E. G. Hinebaugh.

LEROY E. SUMNER.

Leroy E. Sumner, a popular boy actor, has made rapid strides in the profession since his debut last season. He first appeared with Robert Edeson, in The Rector's Garden, and after the close of that play was engaged for the part of Jimmie Warren in The Little Church Around the Corner, in which he played all last season. Press and public were unanimous in praise of his abilities, and this season he was engaged to originate the part of Scapple in Her Mad Marriage. He made a hit in that part, and was spoken of as "the boy who leaps from the gallery to the auditorium." A new play has just been finished in which he will shortly appear. The title is The Boy from the West, and in it he will have special opportunities to display his talent, appearing in five different characters. He is sixteen years of age, bright and intelligent, with a pleasing stage presence, and becomes a favorite wherever he appears.

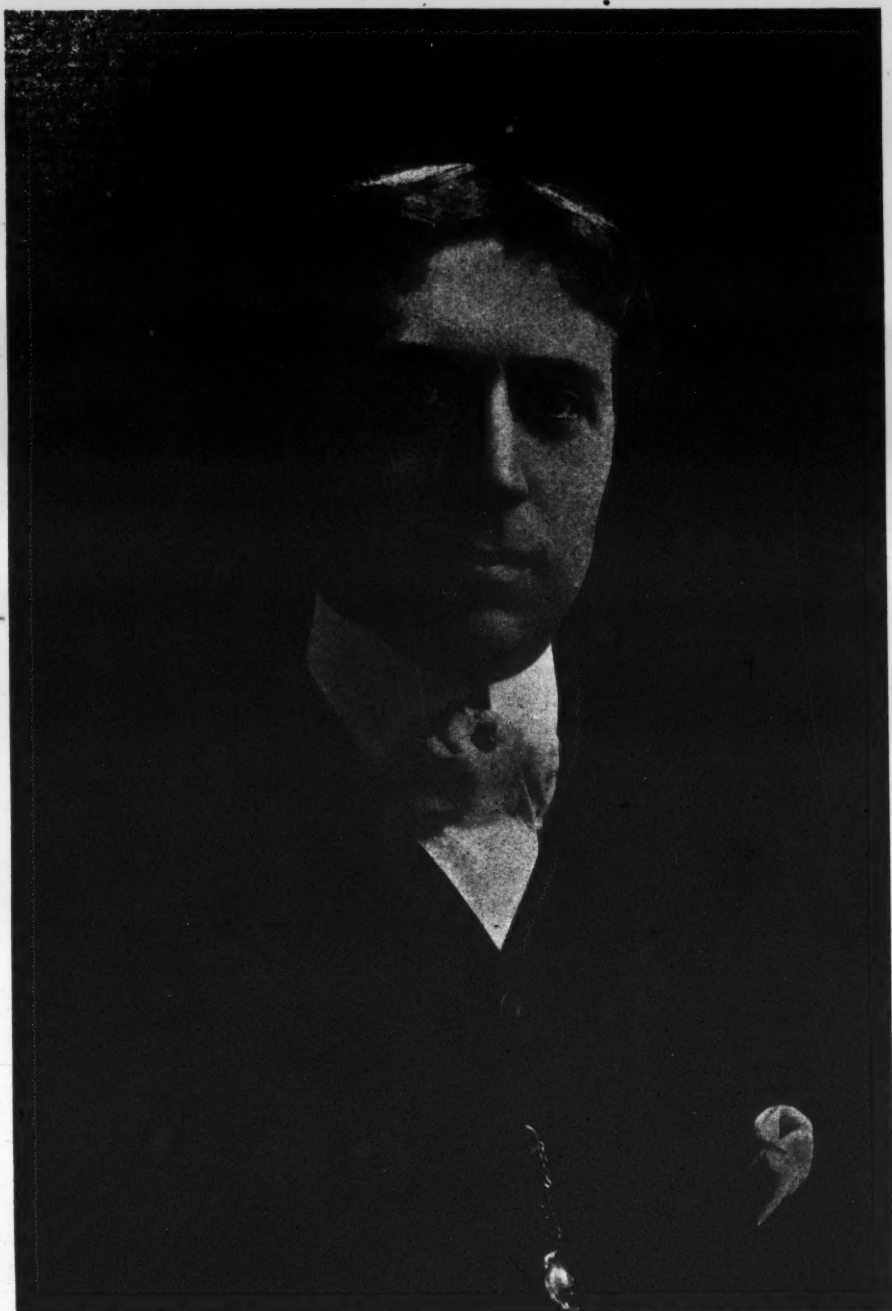
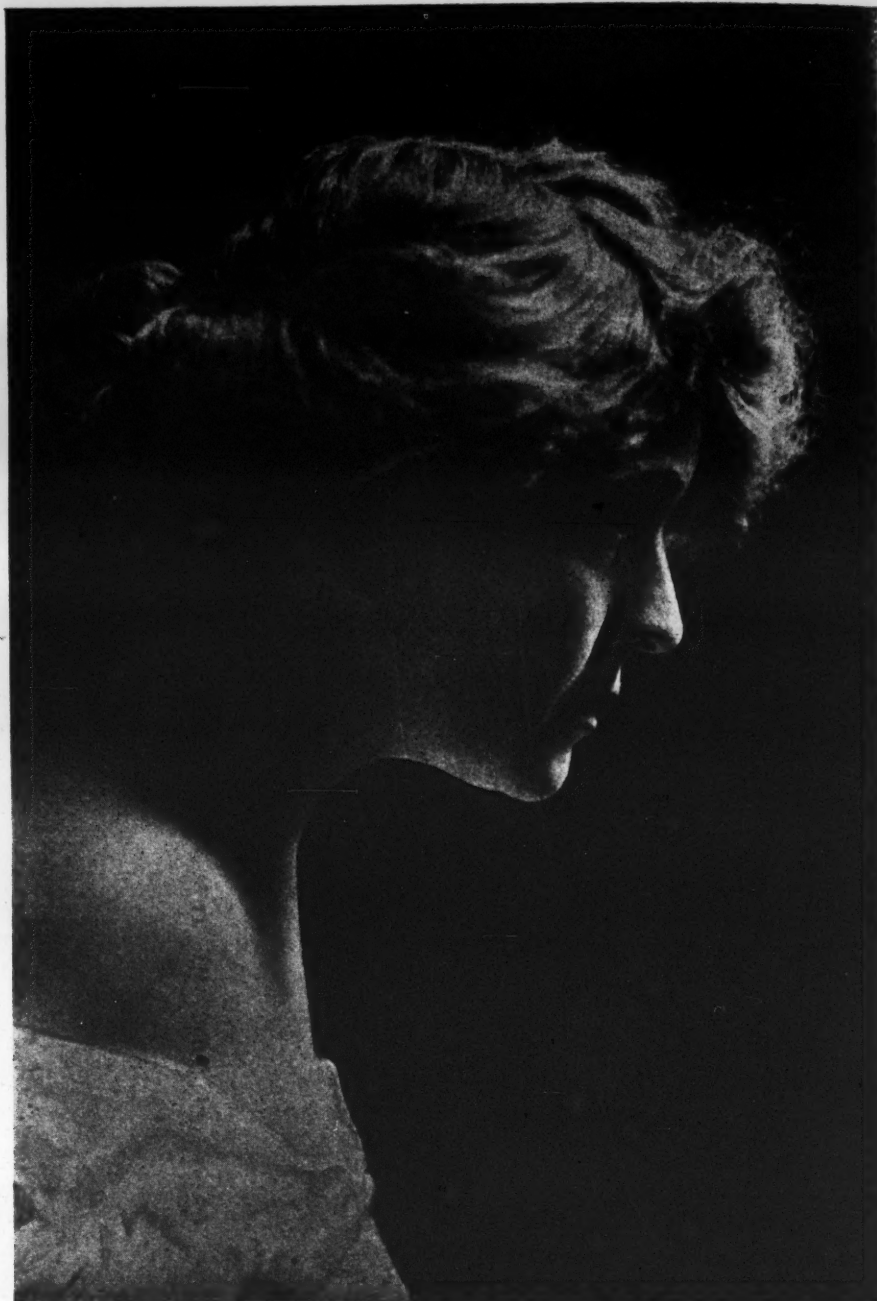


Photo. Gehrig, Chicago, Ill.

WILLIAM MACAULEY.



ANNE SUTHERLAND.

Music and Drama at the World's Fair.

At the greatest World's Fair the world has ever seen, which closed at St. Louis on Dec. 1, 1904, music and the allied diversional arts may be said to have received a new impetus. Popular dramatic needs were met by the regular theatres of the city by a projection of the season of 1903-1904 into that of 1904-1905, and while with barely an exception no novelties or contributions to the theatrical arts were offered, the keen commercial spirit of the World's Fair months being a bar thereto, the offerings at both the regular

Fair was projected its builders were merchants, manufacturers, bankers and professional men. They are the same to-day. But between the projection and the consummation of the big enterprise they showed themselves possessed of a courage of conception and a skill in determination hardly equaled, certainly never surpassed, by that permanent body, the builders of the Universal Expositions held in Paris. American merchants, manufacturers, bankers and professional men, without entirely abandoning their regular pursuits, found time to organize public appreciation, raise millions of dollars, command constructive talent, secure selective judgment, engage directive energy, induce installational skill, placate political rivalry, inspire international co-operation, devise American representation, organize varied publicity, programme daily events, confront cumulative criticism—in fine, build and conduct the biggest World's Fair in human history. All this proves that there resides in American manhood, womanhood and citizenship a world-compelling latent power that needs only the appropriate incentive for its exhibition to startle itself and the world.

The greatness of the material aspects of the Fair needs no detailed comment here. An idea of its mass and extent may be gained from a few facts: It cost directly over fifty millions of dollars. It covered some thirteen hundred acres of park land, the finest natural domain that any city could boast. Two hundred and fifty separate buildings were erected on this tract, varying in size from forty-four acres to fifty-foot frontage, and in cost from over one million dollars to a few thousands each. In addition, there was the international street of amusements, the Pike, over one mile in length, covered with structures extending over several acres and costing from one million to small kiosks of a few square feet on which but a few hundreds were expended. In the buildings of the Fair proper there were housed over ten thousand separate exhibits. As an exposition of the manners and customs of peoples from the remotest parts of the earth the anthropological section of the Fair and the Pike never have been even approximated.

While in point of attendance the record may leave something to be desired, the fact must be borne in mind that public support of the enterprise was more than commensurate with the fair-going contingent of the population contiguous to

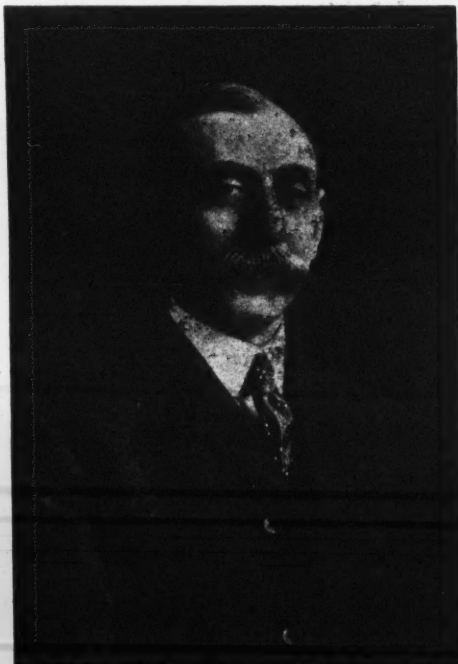
St. Louis. Remembering that with our reader means of modern transportation the whole world has become a world's fair, and that it is becoming increasingly difficult to concentrate the movements of people toward any one object or occasion at a given time, still the records show that within a radius of two hundred miles from the city the attendance was very great in proportion to population. The movement to and from the Fair of some nineteen millions of persons in seven months would seem to prove the foregoing. Various circumstances militated against a better showing in this relation, chief of which may have been the postponement of the Fair to the year of a national election, the greed of property owners in inordinately raising rents, the rise in the price of food, etc., following as a matter of course unwarranted, and now entirely disproven, statements regarding the climate of the city in the Summer months and the failure of good advance advertising.

The readers of THE MIRROR are entitled to this somewhat inclusive résumé of the Louisiana Purchase Exposition because the effort was consistently made during the inception and progress of the Fair to keep them informed on those subjects, music and drama, with which this publication specifically concerns itself, and to a more germane relation of which the Christmas number furnishes the needed opportunity. Early in the formative period of the Fair a Bureau of Music was established as a sub-division of the Division of Exhibits, whose director was Frederick J. V. Skiff, Esq. As chief of the Bureau of Music George D. Markham, Esq., was appointed, George W. Stewart was made its manager, and a short

time thereafter Prof. Ernest R. Kroeger was given the specially created position of master of programmes. The selection of Mr. Kroeger as master of programmes followed as a matter of course when the need of a practical as well as theoretical musician became apparent in the technical part of music purveying on the extensive scale contemplated.

Band concerts in the open, day and night, at the Fair were the first consideration. The second was concerts in the great Festival Hall, wherein the largest organ ever built had been placed, and which was the instrument that voiced the skill and the inspiration of the world's greatest organ masters. In this rubric orchestral music also found a place. The orchestralists of

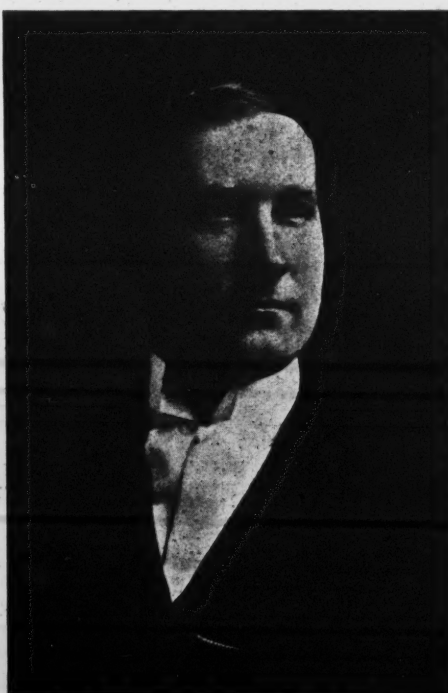
the St. Louis Choral-Symphony Society, some seventy in number, were reinforced by some thirty of the leading players of the United States, culled from the Boston Symphony, the Cincinnati Festival and the Theodore Thomas orchestras, and placed under the direction of renowned leaders. Some of the great choral works were performed under these auspices. Nearly all the States of the Union, the Territories and the new dependencies were represented by costly and beautifully furnished buildings wherein concerts, vocal, in-

JOHN A. WAKEFIELD,
Chief of Department of Concessions.

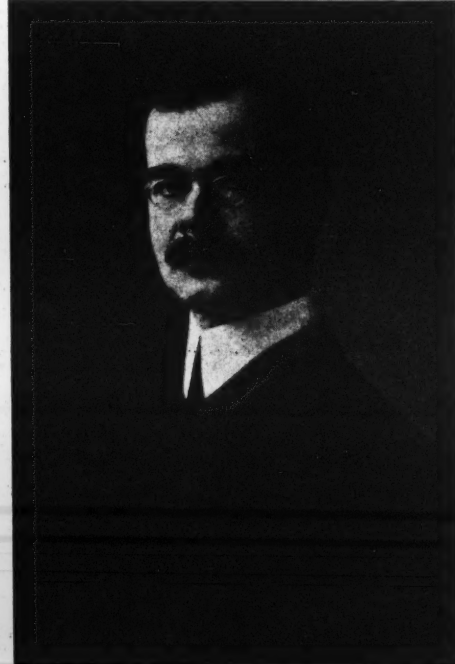
houses and the numerous open-air resorts were of sufficient variety to please all tastes and graded to suit all purses.

Inasmuch as the regular theatrical equipment of St. Louis was deemed sufficient, and as the men who aspire to hold dramatic fortunes in their keeping either had no comprehension of the theatrical possibilities of the Fair or deliberately ignored them, the World's Fair authorities soon paid almost exclusive attention to music in this representative division of human affairs, practically leaving the theatre to the commercial coteries that has been exploiting the drama in this country these latter years.

Regarding the World's Fair as a whole, the simple truth is that it went far beyond even sanguine expectations in grandeur and variety and in permanent good to all mankind. Never before was a like undertaking projected on a scale so colossal nor carried to successful conclusion with skill so commanding. In this sense the Fair at St. Louis reveals new aspects of the possibilities of American citizenship. Before the



J. A. NORTON.

ERNEST RICHARD KROEGER,
Master of Programmes, Bureau of Music.

strumental and mixed, were the order of the day on the Plateau of States, excellent music being the feature at the numberless evening functions.

Music was a prime ingredient in the amusement the Pike afforded. Nearly all of the fifty big shows had bands of their own, often entirely composed of natives living in the concessions, or ambitious mechanical devices calculated to arouse the attention of the footsore wayfarer. This division of the general musical programme was managed by the Department of Concessions, of which Norris B. Gregg, Esq., was director, and John A. Wakefield, Esq., chief of the department. Mr. Wakefield had the advantage of large special training in his chosen field, and relations between the Pike concessionaires and himself were pleasantly simplified by his fitness for the duties devolving on him. Mr. Wakefield brought to the discharge of his duties as chief of the Department of Concessions a ripe experience gained at the Omaha Trans-Mississippi and International Exposition of 1898 and the Buffalo Pan-American Exposition of 1901. At the former enterprise he was General Secretary, at



HENRY KEANE. PHOTO BY BUREAU McINTOSH.



MARIE BURKE. PHOTO BY NAST.



VALERIE BERGERE. PHOTO BY SANDS & BRADY.

Valerie Bergere and Company.



MAUDE TURNER GORDON. PHOTO BY BRADY.



CHARLES DIAMOND. PHOTO BY NAST.

the latter he became Secretary and General Manager of the Concessions Company. His success in both these capacities caused him readily to be chosen Chief of the Department of Concessions of the Louisiana Purchase Exposition, held in St. Louis, April 30 to Dec. 1, 1904. While thus engaged the offer came to him to become Director of the Division of Concessions and Admissions of the Lewis and Clark Centennial and American Pacific Exposition and Oriental Fair, to be held at Portland, Ore., June 1 to Oct. 15, 1905. There was probably not another man on the staff of the St. Louis Exposition, which at one time numbered thousands of capable men from all parts of the world, who could boast of a more varied experience and activity in purely exposition matters than Mr. Wakefield. The close of the World's Fair at St. Louis found him with an added reputation as a discerning executive officer.

Representation of foreign crack bands was excellent. Nearly all the great nations sent their best organizations. The finest of them, by long odds, proved to be the Garde Republicaine Band of Paris, under Monsieur Pares. Their handsome appearance alone was sufficient to attract universal attention to them, but interest was heightened by their beautiful playing. Blatant brass effects had no place in their total scheme, the cornet and other solos were simply masterful, and the interpretation of the big numbers that traversed all of the best music indicated an organization that it required years of upbuilding and thousands in treasure to perfect. Our somewhat commonplace national airs—viewed as musical compositions—were given a reading entirely new by these eloquent Frenchmen. Not far behind these gifted men from the Seine were the British Grenadier Band of London, the King's Band, who reveled in the martial strains of Britain. In operatic numbers they were not so happy as the Frenchmen, perhaps, but they played *con amore* always, and gained the esteem of all capable of judging good performances. The Berlin band was not the best aggregation that could have been sent, being made up of several elements, and directed by the famous Franz von Blon. They appeared in German students' garb,

and played the airs of the Fatherland most sonorously. The great Mexican band, from the City of Mexico, played a long and excellent engagement. All the foreign bands began their engagement with open air concerts in the plazas, a small fee being charged for seats and programmes, the revenue from which was considerable. The bands later on were invited to play in the Alps concession daily.

All the famous American bands had prominent places on the daily programmes. Sousa secured the first engagement and made a fine start. Then came Innes, Sorrentino with his Banda Rossa, Conterno of New York, the Marine Band of Washington, the Killies Band of Canada, the Constabulary Band from the Philippines, who only the other day departed for Manila, and State and city bands, bands in the personal following of some able leader and bands assembled for the purposes of the Presidential campaign. During the warm season as many as ten big band concerts were given at different places simultaneously. The secret and fraternal societies brought their concerted instrumentalists. Provision having been made for the tenting of ten thousand semi-military and military men at one and the same time, it is easy to see that band music in plenty was the order of the day. At Jefferson Barracks, just below the city, the infantry and cavalry bands were frequently called in to swell the military total.

The musical centerpiece of the Fair was the Exposition Orchestra. Symphony programmes were offered every Friday afternoon and evening as part of the regular scheme, and at other times the hundred instrumentalists were brought together to give *éclat* to great occasions. The Festival Orchestra conductor, Mr. Alfred Ernst, identified with orchestral and choral music in this city for the last ten years, in that time has been at the head of the Choral-Symphony Society. Mr. Kroeger had direct charge of the make-up of the programmes, even that of providing for the numerous special occasions and festivals in which the Fair abounded. Mr. Ernst's first collaborator at the dirigental desk was Max Bendix, best known as concert-meister of the Theodore Thomas Orchestra. Komzak and Heuberger of Vienna led the Festival Orchestra at the daily Alps concerts, although here the quality of the music and the delight of the listeners were equally impaired somewhat, the concerts being of the table music class. Still this gave the players much needed practice in *ensemble*, which steadied them handsomely at the Festival Hall events. Vanderstucken of Cincinnati and Walter Damrosch of New York were accorded the

distinction of leading a series of Festival Hall concerts, the latter achieving marked success.

Music on the Pike, as was natural, became largely the handmaiden of theatrical commerce. While some of the concessions in the Fair proper gave noteworthy exhibitions of aboriginal music, new public standards of judgment being formed in the case of the savage and semi-savage tribes from our new domain in the Pacific, only one or two Pike concessions were in a position to cater actively to this taste, among them being the Cliff Dwellers, the direct descendants of whom, the Moki, Zuni and Pueblo Indians, had their own bands, and gave hourly exhibitions of aboriginal ceremonials, plentifully interspersed with characteristic songs and dances, accompanied by instruments. The most notable vocal contributions to Pike music came from Monsieur Gauthier, the famous French tenor, who sang daily. Much was expected when one of the concessions opened an Irish theatre for the presentation of Irish plays by a specially imported company. The venture undeservedly did not last long, and the Irish stage humor of the regular vaudeville type was substituted. The Pike suffered from a plethora of mechanical shows and panoramas. Familiar country fair devices pleased the farming element that formed the larger part of the attendance, and developed the fact that the manager had correctly gauged in advance the kind of patronage which they would have.

As to the musical side of the Fair, it must be said that the management was fortunate to find in Mr. Kroeger a St. Louisan who socially as well as artistically and technically proved himself equal to the task of preparing the great music programmes of the Fair and formulating its directive trend. Though a young man, he has been honored with the presidency of many musical organizations, among them the Music Teachers' National Association, the Missouri State Teachers' Musical Association, and others, while he is a founder member of the American Guild of Organists, director of the Morning Choral (Ladies) Club and organist of the Church of the Messiah (Unitarian) in this city. His compositions reveal scholarship and his lectures on music and kindred themes are typical of the best work done in this country in this field. In his symphonic overtures he shows a remarkable grasp of a difficult subject, while as a pianist he has reached an enviable place among authoritative musicians. Success may also be claimed for him in another direction—namely, the very numerous and diversified organ recitals on the enor-

mous apparatus in Festival Hall. Festival organ made the very air vocal with the manipulations of many of the greatest organists of the world. Chief among them was Alexandre Gullmant, the venerable musical *savant* of Paris, preceptor of Charles Galloway of this city, who has the organ recitals in his special keeping. In turn all the famous church organists and choir-masters in this country were heard in daily recitals, sometimes extended into choral concerts. Thousands who took no interest whatever in the orchestra or looked upon the band programmes with indifference found time to attend these organ recitals, drawn thither no doubt by the ineffaceable aspect of sanctity inseparable from this instrument.

Summing up the advantages derived by the theatrical and musical interests of the country from the Fair, the conclusion is that the Exposition must be said to have greatly enlarged the area of musical and theatrical comprehension in the United States on the material side. Thousands of people have been graduated by the Fair into the class who now for the first time deem the support of the theatre and the concert-room a hitherto neglected duty. Thousands have put themselves into a frame of mind where they no longer begrudge the cost of the pleasure derived. Looking at the matter from a local standpoint, the case is proven that St. Louis has had its best theatrical season to date by reason of the Fair. In fact, the theatres seem to have gained from local support what the Fair may have lost from the same source. This impetus is not ephemeral nor occasional. It is more than likely to be lasting. Finally, the Louisiana Purchase Exposition was in effect a great theatre—all the World's Fair was a stage and the men and women (attending it) merely players. And, to paraphrase a bit more, they had their exits and their entrances, and each one in his time played many parts. To speak with the later Shakespeare, Goethe, they reached boldly into the stream of human life, and wherever they touched it proved interesting. In thousands of undiscoverable instances this contact has made for individual betterment, and by the same token may be said to, advantage, "the boards that signify the world."

J. A. NORTON.



AN OLD ACTOR'S STORIES.

WHEN I was only the boot-jack of the theatre Edwin Forrest's mere name inspired terror, so many stories were told of his austere methods. While in Buffalo, playing at the Metropolitan Theatre, under the management of Henry Meech, one day, he was directing rehearsals of Othello. One of the minor players did not appear at ten o'clock, the time of the call. Mr. Forrest fretted and fumed. Promptness at rehearsal was a religion; he would not rehearse without him. The half hour and the three-quarters passed. At length the delinquent appeared. Forrest roared his half-begun apologies to silence, saying there was no excuse. It was an insult to the company, etc. Finally the young man had a chance to be heard.

"Mr. Forrest, my wife died this morning."

"What's that, sir?" cried Forrest, stopping in his strides. "Wife died! Hang it! How dare you come here to rehearsal! I am sorry, sir. Give me your hand. Pardon me. Go right home. Don't you dare come back."

When the young man took his hand from Forrest's there was in it a bill with large figures on its face.

During the rehearsal of Hamlet, I remember, Francisco and Bernardo come to guard with spears at the entrance of the Ghost.

Forrest roared: "Who taught you that business? Don't your reason tell you that you cannot transpire a ghost?"

"All others I have played with had that business, and the lines are, 'As well might the trenchant air transpire!'"

While we were playing at the Rochester Opera House Edwin Eddy produced the tragedy of Rolla and Pizarro, in which occurs a scene of Druidic worship. The part of Orano always falls to the general utility man. He has a flying message to deliver, which is not only very difficult, but means a hurried entrance on to a four-foot table rock.

Our general utility had a rich Irish brogue. The young fellows in those days had to go through the mill. We got around and told him that no actor, except one of long experience, ever spoke those lines.

"I'll just bet the eysters wid yez that I'll spake 'em," he said.

Night came, and we were all in line waiting our cues, when his came. There was a flourish of trumpets, the deep voice of bass and kettle drums.

"There's your cue," we cried. "Hurry up

the steps! Don't be late! Eddy's a regular devil if you make him mad."

The lines are: "E'en from the hill's brow I overlooked their camp, and hither they are coming, as if apprised of our most solemn sacrifice."

Eddy gave him his cue, but he came to a dead stop. Eddy tried to help him out by repeating his cue. The only reply he received was in the thickest Irish, "Bedad, I've lost the eysters!"

Old Jimmy Anderson, A. H. Purdy's stage manager, was a character, and never refused a drink, but was a martinet in the exacting of fines. He once went out with Bradshaw and drank with him to such an extent that Bradshaw came to the theatre visibly affected.

"You are beastly drunk, sir. You are fined one day's pay," cried Jimmy.

"But—" began Bradshaw.

"There are no 'buts.' If you can't drink like a gentleman, you can pay for being a loafer."

The worst of it was that in those days all fines were the stage manager's perquisites.

Charley had been discharged, and turned up in Buffalo, where his brother Guy was an editor of the Buffalo Courier.

"Great Scott!" cried the editor. "What are you doing here? It's the drink again. I'm in a hurry. Come to the house to-night, after you use this half for a shave."

"Dear brother! I'll be there anon!"

When he called, the first thing Charley said was:

"I need a pair of shoes."

"There's a pair. They're a little small for me. Wear them till Saturday and stretch them for me." And he dressed Charley so well that the next day he was enabled to get an engagement in Toronto for the season. In the next Summer he came back to Buffalo, and went to his brother's house.

"Hello! You back, Charley?"

"Yes. See? I've stretched your shoes."

While I was stage director for Peck and Fursman at the Grand Museum here in New York they procured a young ostrich for a curio. He was placed upstairs in the main hall. Preparatory to the Fall opening the carpenters and painters were getting ready to open the following Monday. Any stray nail that happened to fall near his cage he considered a relish.

Saturday evening one of the painters left his pot of green paint close to the cage. The ostrich had a feast. Next morning he was ignominiously thrown on top of the ash barrel.

Many stopped to look. Finally an Irishman slowly scratched his head and said, loud enough to be heard by all:

"Begorra! What a shame it died! That's the biggest turkey I ever saw!"

During the long time I played heavies, at

what is now remembered as the old National, situated between Grand and Hester streets, on the Bowery, under the management of Michael Heumann, we had a roustabout named Louis. He took a notion to visit the London, on the Bowery, then under Donaldson's management. He presented himself at the box office and asked if they passed the profession.

"We do when we know them," answered Donaldson. "What is your line?"

Louis hesitated a moment, then said:

"I ain't got nothin' to do mit der lines; I tap the beer."

Donaldson, laughingly handed out a ticket, saying:

"Pass right in, sir."

At the Varieties Theatre in New Orleans, now the Grand Opera House, the play was Romeo and Juliet. The young man cast for the part of the apothecary was a very stout personage. His lines, "My poverty, not my will, consent," were ludicrous, as he did not look in the least a starving man.

An auditor whispered:

"He's fat enough to start a soap factory."

McCullough was the Romeo, and laughingly said to the young man, "You rendered it excellently; but your legs are not up in the part."

I was cast for the part of Seton in the tragedy of Macbeth. James Wallace was Macbeth. Seton, as all old-timers know, is a very important role, as there are thirty-three exits and entrances in it. We were taught never to cross in front of any one unless he were a soldier. I had forgotten that, and after I had delivered my message I attempted to pass behind him. He took one step backward, and I, seeing my error, crossed in front. In doing so I tripped him. The King fell flat upon the stage.

His truncheon flew into the orchestra. The house was crowded, yet no laughter was caused by the strange incident.

When the curtain was down, I was called to his dressing-room. I went with fear and trembling.

"Young man," said Mr. Wallace, "did you ever see such a clumsy old King as I am? Good evening!"

It was the best lesson I had ever had. I believe any other man would have given me —

While Wild Bill was appearing in Rochester in a play named after him, with Buffalo Bill, Texas Jack, Arizona John and Morlachi, he grew very angry with the stage carpenter,

George Thomas, because he thought he was slighted in the tableau. Thomas, knowing that Buffalo Bill was playing the leading part, kept the calcium light always upon him.

When the curtain came down Wild Bill fairly flew up to the fly gallery. "See here, you!" he cried to Thomas. "I am Wild Bill, and the play is me, too. Just give me my share of this new-fangled gaslight!"

"All right," replied Thomas; "I'll remember."

And he did.

The next performance, Wild Bill could not get away from the glare of the light, and he had weak eyes, too. No sooner was the curtain down than upstairs he went.

"See here, mister, give it all to that hand some cuss, Buffalo Bill. I can't see yet."

Jimmy Charles was playing the coon in The Arkansas Traveler, with F. S. Chanfrau. He stuck, and forgot the name he was to announce. He stood center, perfectly still for a moment, and then exclaimed, "Damn me! If I ain't forgot de name! I'll go an' ax de gemmen!" and exits.

Chanfrau always kept the business in the play. It was a hit.

When I was with Dan Bryant's Minstrels we were located at Mechanics' Hall. Eph Horn, then one of the most prominent of the leal plantation negroes, was taken quite ill. He sent Dan word that he would be unable to play, and was 'hard up. Dan spoke to the company, saying, "Boys, we must do something for Eph. He is sick and needs some money."

There was almost a flat refusal. The next night Dan called the company together and solemnly informed the members that Eph had died suddenly and he wished money to bury him. There were eighteen people present, and each put his hand in his pocket for something where-with to bury Eph. It was evident that they were willing to bury Eph, if not to assist him alive.

Dan took the money to Eph and requested him to come to the theatre the next night and take a seat in the private box. He did so. Imagine the surprise of the company when they had taken their seats for the first part. They were so struck that there was a long pause. Dan laughed heartily.

"Well, boys," he cried; "I had to kill Eph or you would not have given a penny. I knew you would all help a dead Eph, but let a live one go hungry."

W. T. DULANEY.



AN ARIZONA TRAGEDY.

SOME years ago, when returning from California over the Southern Pacific, our itinerary called for a stop-over of one night at Tucson, Ariz. I don't believe I ever saw a more beautiful sunrise than on the morning of our arrival. After luncheon, some one proposed that we go to the St. Xavier Mission. Carriages were ordered, and we set out to enjoy an afternoon amid quiet surroundings. We had just finished viewing the pictures and relics in the old church, when my attention was called to a very pretty Mexican girl in company with a young man, also a Mexican. The man gave every evidence of being very much in love with the dark little maid. His eyes followed her every movement, and I am bound to confess she

used her black orbs with good effect on the male member of our party. She took quite a fancy to some amber beads I was wearing. I gave them to her, and in return she insisted that I take an odd little silver ring. I did so, and placed it on my finger, at which she seemed greatly pleased. Next morning we left Tucson, and but for the little ring I suppose the incident would have passed from my mind, but somehow those black eyes of hers seemed to haunt me. Two years later my engagements took me again to Tucson. That afternoon I went to a little Mexican store to purchase some drawnwork. I passed the courthouse on my return to the hotel. I heard a voice asking for money. At first I couldn't locate the point from which it came.

Turning to my left, I saw a grated window, and peering through the bars were the black eyes of my little Mexican girl, but oh! how changed! At first she did not know me. Then I showed the little ring she had given me two years before. The sight of it seemed to bring back old memories, and the tears streamed down her cheeks. Little by little, I learned what had happened during those two years. It was the story of woman's frailty. Lieutenant Harding had been sent to Tucson on business for the Government. While there, he also had visited the mission, and Bonita's glorious eyes had fascinated him, but only for a little while. He grew weary of her; the dark eyes lost their charm. His business finished, he was about to leave for

the East. The night before his intended departure, Bonita waited in the doorway of an old adobe hut. She had been following him since sundown and knew he must pass. The minutes seemed hours to the girl. At last the stillness is broken; some one is humming a soft Mexican love song. The girl recognizes the song and the singer. She crouches in the shadow of the doorway. Harding, for it is he, is just about to pass, when Bonita springs from her hiding place. There is a flash of steel in the moonlight, and a moment after Harding lies dead at her feet. That is the story she told me as I stood by the window of her cell. And just two years from the day I first saw her, Bonita gave her life for the life she had taken. EUGENIE BLAIR.

Acting in Massachusetts Sixty Years Ago.

IT was more than sixty years ago that a theatre had been built in Salem, Mass., and a detachment of the Boston company was occasionally sent down from the city for an evening's performance.

There were no railroads then, and the transit was made in Concord coaches over the old Newburyport turnpike. All the actors enjoyed "going down to Salem" for a night. The progress of a company of actors in those days was rather a novelty—there were no "combinations" traveling as now; and, whether true or not,

it was reported that the old women who lived on the road, when they saw the Tremont company approaching, used to call in great reprobation: "Sally, take in the clothes—the actors are coming!"

The actors participated in a strange alarm on this Salem road on one occasion. The robbery of Major John Bray by a noted highwayman named Mike Martin was causing great excitement throughout New England just then. The company was in Salem, preparing to act with Booth, when at dusk a horseman in great alarm rode up

to the hotel and reported that he had been waylaid by a highwayman some two miles out of town, who presented a shotgun and demanded, "Money or blood!" That he escaped by the speed of his horse and heard the robber's missiles whistle by his ears in his flight.

It was unanimously resolved that the daring robber could be no other than Michael Martin, and in hot haste a posse of ten or fifteen bold actor spirits started out on horseback, followed by the man who escaped, to scour the country and catch the miscreant. This was real drama

indeed. As they approached the scene of the alleged crime, in the semi-obscurity of a misty moonlight night, the man who ran away cried out: "There he is! There he is! Look out, he's got his gun leveled! He's going to shoot! Look out!" But the leader of the actor posse dashed up to the spot, regardless of the warning, and instead of Mike Martin found a roadside pump! and for his gun, the wooden handle sticking out at an angle of forty-five degrees. The Salem road resounded with yells that might well have frightened the housewives.

How Macready's Death Throes Were Counted.

AT the time of W. H. Macready's professional visits to America many stories were told of the annoyances to which he was subjected. In one of these, Decius Rice, the Jupiter who spoiled Sinclair's satin dress, figured. Rice's business in the last scene of Werner was to catch Macready as he fell and support him while he uttered his dying speech. At rehearsal Mr. Macready said: "You will hold me thus while

I am speaking, and do not lay me down upon the stage until you have mentally counted twenty. You will please understand, sir, and be particular, no matter what I do; whether I speak slowly or otherwise, you are not to lay me down until you count twenty; thus, one, two, three," and the great actor indicated to the listener Rice with dramatic earnestness the rapidity with which the mental numeration was to be made.

At night Rice got Macready into his iron grip, and either because the actor had been too rapid in his speech or Rice had been too slow in his counting, he had only reached to about ten when Macready said to him, sotto voce, "Lay me down, sir!" Rice responded, apparently without a trace of excitement, "Oh, no, sir," and continued, slowly, "Eleven, twelve, thirteen."

Macready, in a fume, repeated: "Eh! Good

G-d, sir! Lay me down!" And his face fairly glowed with suppressed anger.

Rice again replied: "Oh, no, I don't. You told me to count twenty, and I mean to do it," and slowly went on to "Eighteen, nineteen, twenty," and then laid the tragedian down, coolly, upon the stage. When the curtain fell Macready was speechless with rage, but Rice rather enjoyed the joke.

Dan Leno and the Waiter.

THE late Dan Leno was noted for his generosity, which at times he carried to excess. In the middle of one of his successful tours in the Provinces he took a run into London and visited his favorite club. He was so delighted with

the good dinner provided and the excellent service rendered by the waiter that he determined to reward the servant handsomely. Calling the waiter to him, he asked him how long he had been working at the club, and learned that he

had been with the organization since its foundation. "And what was the biggest tip you ever received?" asked the comedian. "Two sovereigns, sir," replied the waiter. "Well, my boy," said Leno, "I'm going to make that fellow

look silly; here's a fiver for you. Now tell me, who was it that gave you two pounds?" "Well," said the waiter, after he had carefully pocketed the five-pound note, and with a natural hesitation, "it was yourself, sir."



THE MATINEE GIRL.



MERRY CHRISTMAS, players all! The merriest Christmas the years have ever brought you, and an increasing merriment to the lattermost of your holidays!

For heaven's sake, be merry!

What if you are at work on the day of holly and mistletoe and brown, dripping turkey?

Some day you will make merry on Christmas with the rest of us, but until that time it's really a lot of fun to go on earning your salary this year, when thousands of actors are playing the pensive rôle of waiting for an engagement, or trying to collect money due them, or traveling homeward on their trunks. Isn't that so?

Come what may, it is always the part of wisdom to be merry, the part of folly to be miserable. And it rests with you. Never mind what John, or Jane, or Jerry have done to you. They can't curtail your cheer if you choose to be merry. If chance be that you are a haughty actor, man or maid, and think you know a thing or four more about the philosophy of life than does a mere Matinee Girl, perhaps you will not scorn the President of these United States and his oracle, Pastor Wagner. The pastor said, in "The Simple Life," which President Roosevelt unqualifiedly indorsed: "Joy is not in things. It is in us." When we have learned that thoroughly, learned it with head and heart, there is practically only one other lesson life has to teach us. That is to do things well.

We are all living on our own islet, in sight and within hailing distance of the dwellers on other islets, and passengers on passing ships. It is true, but still alone, and still chained to the small isle of our individuality to the end. We had no part in choosing the islet of our abode. Personally, we might have chosen to move it nearer the equator or one of the poles, or, for our comfort, drag it into or out of the Gulf Stream, according to taste and temperament, but there is no one else to make our abode habitable and endurable. We must do it ourselves. If the Christmas of 1904 does nothing more for us than make us face this truth and adjust ourselves to it, we shall have reason to bless the old holiday forever.

Once again, a merry Christmas!

Let us wipe a lot of things off the slate this Christmas. The old grudges, I mean. Not for the other fellow's sake, but for our own. There is nothing that so interferes with digestion of a huge dinner as the memory of a hatred. No matter what that man who has poisoned your days and nights, or that woman who has given you a foretaste of the hottest of all climates, has done. That isn't your affair.

The Matinee Girl isn't going to preach forgiveness. She knows that it is temperamentally impossible with some natures until nature has done her rejuvenating work, which we call forgetting. Those natures that can forgive are the elect, I admit, and there isn't a human son or daughter among us who has tasted the mingled flavors of the tree of knowledge who wouldn't be glad to be thus endowed, who would not pay the price of attar of roses for the soul bath of the big wave of a memory-effacing forgiveness. It is a rare tonic. But forgiveness is like the pigment that makes of us primal blondes or brunettes. We are born with the tendency or without it. And to those who are constitutionally unable to forgive is allotted the compensation of forgetting. Some of the finest natures I know turn on all their storm cloud effects at mention of the word "forgive," but they have the strong sense of personal dignity that forbids them to return a wrong, and, in good time, by reason of that abstinence, nature helps them to forget the deed and the doer.

I know a man whose wife was stolen from him in the same old way that has been in vogue since the serpent wriggled into Eden. At first he sought forgetfulness in a glorious, all-effacing spree. "I wasn't sober for three months," he announced in confidence. "Then I happened to be going through a prohibition State, and, quite by accident, and much against my will, found myself sober. I deplored the fact with much profanity, and, while I was imprecating, the purpose grew in me to kill the man. I stopped at the next station and bought a revolver. While waiting for the train that would take me to the scene of the crime I picked up a newspaper. On the first page was the story of a man who had killed another for ruining his home. There were editorial comments. The writer pointed out that the murderer by this act had also killed his mother. The old lady could not rally from the shock. I read the article the second time. I saw that the date was Dec. 23. I let the east-bound train go without me and I took the next

train, which was headed toward the city where my mother lived. I stayed at home for ten days. I began to see things clearly. They looked different to me. I made up my mind that the world is wide. I took up my work again. I have been successful. I have friends. I am happy."

His story we may adapt to ourselves—we who have grudges, great or small; and who has not? Let us go home in spirit, if we may not in body. Let us, too, see it more clearly. Let us realize that the world is wide, and that there is plenty of room for us if we travel sanely. Let us wipe that grudge off the slate.

"Leave it," we are adjured, "to Nemesis."

My best Christmas wish to the friends of the profession is that they may drop all the useless impedimenta. Soldiers on long tramps throw away all the luggage that is not indispensable. Let us throw away that old hatred, that ancient resentment, that moldy grievance. They hamper us so on the long march. I do not ask you to take in forgiveness the hand that has dealt a blow, but throw away the memory of it. For your own sake discard the useless weight.

Have you inflicted the hard blow yourself, and are you sorry? Then don't try to square accounts by sending a handsome Christmas present. The recipient, if high spirited, will resent the overture as an attempt to buy forgiveness. A

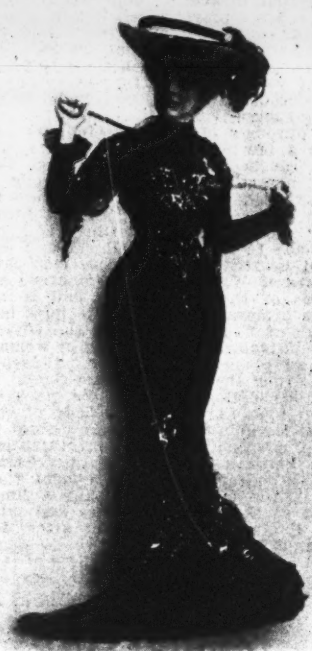


Photo. White, N. Y.

KITTY EDWARDS.

simple gift of flowers might be accepted. "Who can resist the plea of flowers?" Even that depends upon the temper of the aggressor. But a letter with a whiff of the season's good will in it could scarcely be scorned. None of us but in this realm of uncertainties grasps gladly at the solid entity of a sincere good wish. It is worth trying, and you will feel none the worse for the experiment.

Perhaps your pockets jingle less joyously than is their wont. Don't bemoan the harsh fates that cut off your Christmas shopping. Stationery and stamps are cheap, and letters bearing the hearty sentiments of this era of good will are always welcome. Put yourself genuinely into the letter. Let the one who receives it know that instead of a conventional emptiness it is a fullness, from heart to heart.

Be sure to send it. "The gift without the giver is bare!" The desolation of one who waits in the midst of a mountain of meaningless presents for the line that does not come is indescribably awful. You have felt it, haven't you? Then don't inflict it.

Don't, for heaven's sake again, make of your Christmas giving a debit and credit system! Don't give Mollie a present you can't afford because, in a gush of good feeling, she chanced to give you one last year. If Mollie is worth being on your Christmas, or any other, list, she doesn't expect any return. She gave it for the pure joy of giving, and will be annoyed at your palpable endeavor to wipe out the debt. Don't give presents out of proportion to your means. The person who receives them, unless she be a vampire, will be embarrassed by the gift, and you

will be injecting aloes into her plum pudding and gall into her mince pie.

Give such presents as you can afford to those whom you love and to those to whom you want to express delicately your gratitude for some generous deed of the fleeing year. Help, if you can, to introduce Christmas cheer into a home, or homes, where there would otherwise be none. If you follow this rule of giving, you will not "hate Christmas."

Christmas, in its old sense of prodigal and indiscriminate giving, is going out. It is coming every year to be more and more a festival for the children, with the grown-ups looking on in the fine glow of having contributed to the joy of the little ones, a season of reflection, which is perhaps the more abiding joy.

Whatever the fashion of its spending, dear friends of the boards, I wish that in your heart yours may be a merry Christmas.

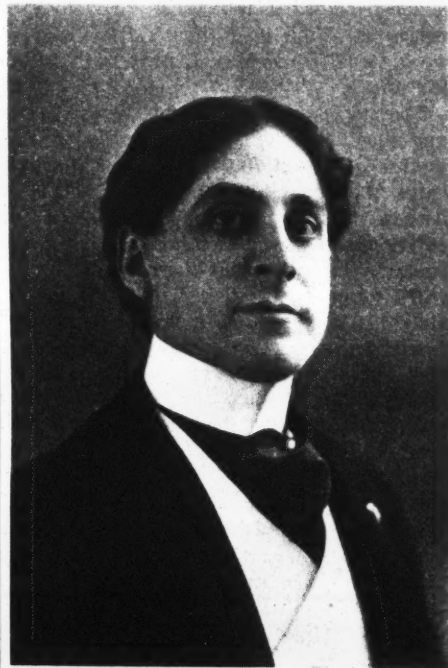
THE MATINEE GIRL.

HAVANA.

A Successful Tragedienne—Music and Other Notes.

(Special Correspondence of The Mirror.)

HAVANA, CUBA, Dec. 5. Italia Vitaliani, the young Italian tragedienne, has completed her short but successful engagement at the Nacional, and left for Mexico. Her opening bill was La Tosca, in which this young artist achieved a most decided triumph, at times rising to veritable degrees of dramatic grandeur and capturing the immense audience from the start. As Scarpa, the chief of police, Carlo Duse, her husband and excellent leading man, shared equal honors, and both received several curtain calls. N. Pattel, as Mario Cavaradossi, and an evenly balanced company, gave capital support. Vitaliani being quite a frail little woman, it first reminds one more of an ingenue, but all doubt as to her ability as a tragedienne is immediately dispelled after the play begins. She possesses great magnetism, and is said to be a protégée of the celebrated Eleanor Duse, to whom she is related by marriage, Carlo Duse being her brother. The other plays were Odette, Mary Stuart, Mary Antoinette, Sor Teresa, Philip Berlay, or The Iron Master, as it is most generally known to an American audience; Hedda Gabler, the first Ibsen play to be given here, and done in the United States with such success by your great Mrs. Fiske; Camille and Zaza. In the latter two I did not like the Italian artist, as her conceptions of the roles portrayed were



GEORGE M. FENBERG.

so different from others I have seen, especially Madame Réjane, for whom Zaza was specially written. As I stated in my article written for the Havana Post: "Vitaliani is essentially a tragedienne, and in such roles is excellent, but in comedy, or even comedy drama, she is impossible. While Madame Réjane's forte by some is thought to be in comedy, she is very versatile, and is equally as effective in comedy drama."

Last Thursday week Señora Scarpa de Bernal and her husband, Señor Bernal, a Mexican baritone, were heard in selections from grand opera at the Nacional, and subsequently at the Alhambra. The Alhambra stock company is now down at Santiago de Cuba, meeting with success, and the Aldo Barilli ballet company is now holding the boards at this popular playhouse. Amelia Morales, the chiquita Cuban tiple, arrived in the city the day the company embarked for Santiago, and was engaged by the management.



KATIE BARRY.

As First in A Chinese Honeymoon.

Pilar Chaves who has sung successfully at the Alhambra for some months, left for Spain Saturday.

Due to the efforts of Antonio Publillones, nephew of the lamented Col. Santiago Publillones, and Dr. Saverio, the proprietor of the Payret, it seems that at last we have a permanent attraction at this theatre in the nature of high-class vaudeville, or circus, as they call it here. The Argollistas, horizontal bar and trapeze performers, head the bill successfully, and are followed by the Clark Brothers in a jockey act, and later in bareback riding and juggling. They close their act on the flying trapeze, doing some marvelous turns and proving to be the feature of the company. Miss Bertina, in feats of contortion, did very well. Caprice Lewis, who has a very pleasant appearance, gives some very daring and clever exhibitions on the trapeze, and scored heavily, immediately becoming a favorite. Jolly and Vella, French artists, in their typically French act, a clever turn, made a hit. Florence Brockway introduces the loop the loop, which took. The clowns Bannacks are the best seen here for years, and by their foolish pranks keep the audience convulsed with laughter. The Magic Flute, a pantomime, in which all the artists appear, completes the interesting programme. Gilbert Pemberton, son-in-law of Dr. Saverio, is the booking agent and manager of the Payret.

The next attraction at the Nacional is Wormwood's Dog and Bird Show, booked through N. Hashim, who brought down an opera company two years ago. The regular opera temporada is late in being inaugurated this season, and possibly we may not hear the songbirds until after Christmas.

By the way, a number of your readers down here have stated to "Yours in the Faith" that they are eagerly awaiting the appearance of the Christmas MIRROR. They are anticipating a great publication.

At the matinee yesterday 3,500 persons were present, many being turned away, and at night there was another packed house. The company is doing well.

Gloria Alonso, a most charming young woman, at one time, I learn, a member of Mrs. Fiske's company, recently arrived in the city, and is being given much social attention, since she is well known to many of the most exclusive Cuban families. She is now resting with her parents on her farm, "La Aurora," at Santa Maria del Rosario. A proposed tour of this island and Porto Rico is being spoken of with a company headed by her.

Word has just been received here from Mexico to the effect that Señora Rosalia Challa Herrera, Cuba's recognized representative prima donna, lies seriously ill there, and that but little hope is entertained for her recovery. In the event of her demise Cuba will lose one in whom she may well be proud, not only having done notable work for her native land, but being the only great grand opera singer that she has ever produced whose name is as well known in Italy as it is throughout the Latin-speaking countries.

J. ELLIS NORRIS.



THE NEW YORK DRAMATIC MIRROR



[ESTABLISHED JAN. 4, 1870.]

The Organ of the American Theatrical Profession

Published by
THE DRAMATIC MIRROR COMPANY,
HARRISON GREY FISKE, PRESIDENT.

121 WEST FORTY-SECOND STREET
(BETWEEN BRADWAY AND NINTH AVENUE.)

CHICAGO OFFICE:

(Otis L. Colburn, Representative.)

52 Grand Opera House Building.

FOREIGN BUREAU:

(Stuart A. R. Conover, Representative.)

Tratlar House, Greene Street, Leicester
Square, W. C.,
LONDON, ENGLAND.

HARRISON GREY FISKE,
EDITOR.

ADVERTISEMENTS.

Twenty-five cents an agate line. Quarter-Page, \$45; Half-Page, \$80; One Page, \$150.

Professional Cards and Managers' Directory Cards, 15 cents an agate line, single insertion: \$1.50 a line for three months. Four lines the smallest card taken.

Reading Notices (marked "R" or "N"), 50 cents a line. Charges for inserting Portraits furnished on application. "Preferred" positions and black electrotypes subject to extra charge.

Back page closes at noon on Friday. Changes in standing advertisements must be in hand by Friday noon. The Mirror office is open to receive advertisements every Monday until 5.30 p. m.

SUBSCRIPTION.

One year, \$4: six months, \$2; three months, \$1.25. Payable in advance. Single copies, 10 cents.

Foreign subscription, \$5.50 per annum, postage prepaid.

Telephone number, 621, 38th Street.

Registered cable address, "Drammirror."

The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton St., Regent St.; Norman's Tourist Agency, 83 Haymarket, S. W.; Anglo American Exchange, 3 Northumberland Ave., W. C. In Paris at Brenzano's, 17 Avenue de l'Opera. In Liverpool, at Latarche, 63 Lime St. In Sidney, Australia, Swain & Co., Moore St. In Johannesburg, South Africa, at Ince, Rusk St. The Trade supplied by all News Companies.

Remittances should be made by cheque, post-office or ex press money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscripts.

Entered at the New York Post Office as Second-Class Matter.

Published every Tuesday.

NEW YORK - - - DECEMBER 24, 1904.

Largest Dramatic Circulation in the World.

SPECIAL NOTICE.

THE MIRROR this week, owing to the combination of the Christmas and the regular sections, goes to press earlier than usual. The pressure of advertising is so great that condensation of various departments and the deferring of considerable routine matter are necessary.

A SHAKESPEARE STATUE.

If Nature ever has produced a man who does not need monuments or statues to commemorate and perpetuate his genius, that man is SHAKESPEARE; yet the serious effort now being made in London to erect in that city a statue to SHAKESPEARE should be commended, for it may result in a work of art so distinguished as to be accepted as an adequate expression of appreciation of its subject.

Incidentally, it is a strange thing that with the exception of what is known as Baron GRANT's statue, in Leicester Square, London, the world's as well as the English metropolis contains no public memorial to SHAKESPEARE, while its spaces show many figures erected to honor lesser men. Yet it is possible that this omission is based on the idea of the superlative greatness of SHAKESPEARE and the comparative weakness of any effort in line with other memorials to do justice to the subject. And it is interesting to recall the fact that in this country, in New York and Chicago, its leading cities, there are SHAKESPEARE statues that, while they may not meet ideal requirements, are by no means unworthy—the figure on the Mall in Central Park, by J. Q. A. WARD, and the majestic seated effigy of SHAKESPEARE by Mr. PARTRIDGE in Lincoln Park.

The discussion in England of a statue of SHAKESPEARE in London has been going on now for some years, with an insistence that from the first has suggested a practical result. It was started—although the idea has long existed nebulously—in 1903, by RICHARD BADGER, of East Lothian, who, after ventilating his hope in the press, began

writing to various influential men and bodies in the hope of disseminating the impulse that moved him. He finally received from the London County Council an official communication offering to provide a site, though the Council would not undertake to contribute to a fund or be otherwise committed to the project. With this encouragement, however, Mr. BADGER himself offered \$10,000 toward a statue, with an additional \$2,500 to be used with other contributions to systematize the collection of a sufficient fund.

Persistent furthering of the plan has now resulted in a practical organization for its progress. The offer of the London County Council has been accepted, and a provisional committee has been appointed to arrange the preliminaries. United States Ambassador CHOATE, the Lord Mayor of London, LORD TENNYSON, LORD REAY, LORD AVEBURY, SIR LAURENCE ALMA-TADEMA, SIR HENRY IRVING and many others figure on this committee. Dr. FURNIVAL has accepted the chairmanship and Lord AVEBURY will be treasurer. Mr. BADGER has offered to add to his other subscriptions an additional \$5,000 for the statue, making his contribution \$17,500, and his generosity no doubt will inspire the giving of other large sums.

Aside from the plan that the memorial shall be raised on a prominent site, in the style of the ALBERT memorial in London and the SCOTT memorial in Edinburgh, it has been decided that any money left over shall be devoted to some object for the promotion and study of SHAKESPEARE.

It is planned that when the general committee is formed it shall be composed not only of leading people of the British Empire but also of American representatives and distinguished foreigners. It is also suggested that a SHAKESPEARE commemoration shall be held during SHAKESPEARE week, April 23 to May 1, next year, to collect funds.

The suggestion already put forward, that any surplus money shall be devoted to promotion of the study of SHAKESPEARE indicates the faith in success that seems to actuate the distinguished persons already enlisted, and the character of those persons leads to the belief that the general purpose will be forwarded quickly and with definite aims. If it goes on as it promises, the proposed SHAKESPEARE commemoration next May will probably find everything ready for practical work, while that commemoration itself may be one of the most notable events ever organized in SHAKESPEARE's name. And when it comes to the question of the statue or memorial the wisdom of those in charge no doubt will lead to friendly competition between the greater sculptors of the world. In this case it would not be strange if an American should perpetuate his own fame while marking that of SHAKESPEARE.

THE AUTHOR LONG DEAD.

The Antigone of Sophocles was once produced under the management of William E. Burton, and on loud and repeated calls for the author, Mr. Burton stepped before the curtain and said: "Ladies and Gentlemen: It would give me great pleasure to produce the author of the play, but, unfortunately, he has been dead for more than twenty centuries, so I shall have to throw myself upon your indulgence."

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

M. P.: A letter addressed to Boston would probably be sent to the right number by the Post Office authorities.

F. H. C., Jr., Mitchell, S. D.—When produced first it gives you stage right, which holds only as long as copyright.

N. F., New Britain, Conn.: There was a Charles Patterson in Skipper and Co. in Wall Street, but no one of either of the names you mention is on record.

G. C. G., Brockton, Mass.: Any of the play publishers, or Alice Kausser, or Elisabeth Marbury, both at the Empire Theatre Building, can give you the information desired.

R. E., New York: 1. John Waldron was a member of the Grand Opera House Stock company in Pittsburgh, Pa., last season. 2. We have not the recent address of the school mentioned.

H. K., No Address: 1. William Faversham produced Miss Elisabeth's Prisoner Nov. 23, 1903. 2. The managers of the company might forward a letter, or THE MIRROR will advertise it for you.

C. W. T., Cincinnati, Ohio: THE MIRROR does not know of any vaudeville manager that makes a habit of producing acts. The actors produce their own acts, and, if they are good, the manager book them—sometimes.

RUTH CHANDLER: 1. Edna May starred in An American Beauty in London in 1900. She also appeared there in The Belle of New York and The Wire Walkers. 2. Mrs. Leslie Carter did not play Powers' or Hooley's theatres in Chicago in The Heart of Maryland.

J. J. BRAN, Canton, Ohio: 1. The cast of Rinaldo at the Castle Square Theatre, Boston, 1895, was: Robert —, Joseph Haworth; his double, the Angel, Alexander Kearney; Duke of Navarro, Franklin Hill; Riccio, Sidney De Gray; Leopello, H. H. Pattee; Phillip, C. R. Bowers; Rienza, W. J. Smiley; Pietra, J. V. Dalley; the Archbishop, Frank J. Williams; Martello, Richard B. Milloy; Duchess of Navarro, Mabel Amber; Bianca, Gertrude Makepeace; Tessa, Katharine McCormack; Chiara, Celia Alsborg; Laura, Miriam Nesbitt. 2. The principals in the original cast of Robert of Sicily were Joseph Haworth, Rinaldo: Louise Mackintosh, Belcolore, and T. W. Ross, Howard Gould, and Grace Atwell.

THE CHRISTMAS PLAYERS.

THE curtain falls, the song is done,
The mimic scene is played;
And through the darkness, one by one,
All, motley clad, they fade.

We bought their laughter with our gold;
For weeping, who would pay?
They must be blithe, we sternly hold,
Forever and a day!

Yet 'neath the mask of merriment
They are not always glad;
To-night the frolic head is bent,
To-night the heart is sad!

For, weary of the cap and bells,
They, too, crave earth's good cheer;
They, too, would seek the soothing wells
Of easing laugh and tear!

But for our paltry gold they sell
Joy, laughter, nimble wit;
Yet can—O mocking cap and bell!
Buy not mirth back with it!

ARTHUR STRINGER.

LONDON NOTES.

LONDON, Dec. 8.

Pending more interesting matter as to productions, etc., in this metropolis I wish to chronicle a few eccentricities.

Stead has broken out again (in the latest Review of Reviews, to wit) in furious denunciation of that disgusting doll—or Erotometer—in Piner's latest play. I call it now the Pinerometer, and could well wish (as I told you when the piece was produced) that the usually common sense "Piner" had seen his way to withdraw the play when he found that everybody, without exception, deemed that Doll incident quite too awfully suggestive.

For purposes of reference in ages to come I append a few of Stead's statements, which, although couched in extreme language (as is his wont), nevertheless contain a strong basis of truth. Stead remarks the fact that the play amused him. He says: "What I feel most acutely and resent most bitterly is that I have been made to laugh at Hell. Yes, I laughed—laughed heartily, as I suppose men laughed at the plays of Wycherley and Congreve and other comedies of the Restoration, and it was none the less a moral degradation to have been made to laugh at the effacement of the Divine Image of God in man, and still worse in woman."

"If all plays were like Mr. Piner's," adds Stead, "then the Puritans were right. The glitter of the dialogue is but the phosphorescent shimmer over the putrefying body of the dead." He finally winds up: "Yet the absurd unreality and the impossibility of any creature masked in human guise acting as did the characters in this play concealed for the moment the infamy of it all, and I laughed as many a time I have laughed at the amusing crimes and misadventures of Punch and Judy. But after it was all over, and I had slept for two troubled hours, the full sense of the shamelessness of it all overwhelmed me. And in the bitterness of self-re-

proach at having been made to laugh at this mockery of the most sacred thing in life, I got up at four and wrote this impression of the play. It is not good to be made to laugh at the spectacle of the damned. Mr. Piner may be a very clever man, but his new play would only get its deserts if it were burned by the common hangman." There!

Per contra, we have had another crank—namely, the Rev. Stewart Headlam—getting on his clerical hind legs to prove at a Church Reform meeting that all dramas, all dancing and, sooth to say, all public houses or drink emporiums are really for the benefit of the community. But no one takes much notice of the Rev. Headlam's occasional orations of this kind, for he always goes as much to the extreme on one side as the often-hysterical Stead does on the other. So let him pass.

This free show fake, of which I made note last week in re Mrs. Craigie's plays, is not new. There have been several and mostly of a strange type. One of the strangest was that given at the Shaftesbury itself by E. S. Willard. It was during the run of Henry Arthur Jones' brilliantly written but dramatically unsatisfactory drama, Judah. The play caused some controversy owing to the hero thereof being a very devout clergyman who, anon, for the sake of a fasting-girl pretender, became a pronounced perjurer!

Willard or Jones (or both) had the more or less happy idea of inviting all the gospel ministers the place would hold. Twelve hundred of these preachers were invited, and, strange to say, 1,192 accepted! Stranger to say, no London journal seems to have remembered this strange show. But well do I remember, first, the fulminant denunciations by the late great Baptist leader, Charles Haddon Spurgeon, of all those gospel ministers who had dared—or were about to dare—to lend their clerical countenances to anything concerned with what decriers of the drama contemptuously refer to as "the theatre." And well do I remember that "ministerial" matinee itself. All-round collars, "M. B." waistcoats, clerical wideawakes and shovel hats were all over the place. The reverend audience—thoroughly enjoyed themselves—even applauded in the proper places as though they had been used to playgoing all their lives. Ecclesiastics of the Anglican and other communions, together with some few representatives of the less rigid representatives of the Non-conformist bodies, eagerly debated as they came out concerning the play, and Mr. Willard's post-curtain speech denouncing what he called the "cuckoo cry" against the drama. The emerging of this clerical crowd from the Shaftesbury astonished the crowds of unsuspecting bystanders. The papers gave interesting accounts of the strange free-seated audience, but no striking amount of good resulted, for, of course, nothing had been proved or disproved. The clerical matinee didn't even add greatly to the financial position, and in spite of all this excitement Judah did not achieve a long run—that is, as long runs are nowadays considered.

GAWAIN.

AMONG THE DRAMATISTS.

C. S. Williams has let The Pet of the Factory and The Oath to the Siles stock company.

Clyde Fitch and William Steele, it is announced, will collaborate on the dramatization of Alfred Henry Lewis' tales of Western life, Wolfville. It will be produced next season.



ISRAEL ZANGWILL.

Caricatured for the Christmas MIRROR by Max Beerbohm.

THE USHER



THE death of Fred R. Hamlin has inspired many tokens of appreciation of that successful manager in New York, where he was well known, not only in the theatrical circle, but among men of affairs. In Chicago, however, the city of his birth, and the scene of his earlier activities, many heartfelt tokens of sorrow have been expressed. In an editorial the Chicago Post said of him:

It may be said of the late Fred R. Hamlin that his high ideals of commercial honor and his straightforward and honest business principles have provided for the vocation of theatrical management an elevating influence that will live and be of benefit long after the memory of his material activities has gone. He made no concessions to the commonly accepted idea that the same strict rules of integrity that apply to other callings are not essential in the theatre; and his successful career should be evidence to others that his policy is no hindrance to eminence even in the field of amusement. As a Chicago producer he was a credit to Chicago, and his untimely end is a loss that will be doubly felt in this community. Mr. Hamlin's personal qualities of kindness and sympathy were equally dominant with his business characteristics. His good deeds were legion, and in Chicago to-day there are many men and many women, in the profession and out of it, who can say most truthfully: "He was my good friend."

And these words will be echoed here among those who knew him.

According to the Chicago Chronicle, the Actors' Church Alliance is planning for the establishment of "a semi-club and boarding house for the young women of the profession, and a general headquarters for actors in the downtown district of Chicago." Eventually, it is said, it is proposed to establish similar institutions in all the large cities of the country.

This is one of the most promising ideas that has yet developed from the organization of this society. To furnish attractive places in large cities where minor players can escape from the disheartening routine of their hours outside of the theatre and enjoy association with persons of intelligence who appreciate their need of such association would be an achievement worthy of the best efforts of earnest persons engaged in the work of the society.

The old question of women's hats in theatres has been revived again in Paris, with a result that has filled the hearts of the modish milliners in that metropolis with joy.

As is well known, in various theatres in Paris, like the Opéra, the Comédie and the Variétés, women are not permitted to sit in the orchestra unless they deposit their hats with an attendant, but accommodations for the millinery are so small that hats consigned to the place set apart for them are often ruined, with results that may be imagined.

In various other theatres, like the Odéon, the Vaudeville and the Nouveautés, no rules against hat wearing are enforced, with the result that of late, owing to the spreading and spectacular styles of head gear now affected by Paris women, a cry has gone up from men in these theatres that they no longer can witness plays for which they have paid their money.

Now comes the president of the Syndicate des Modes with a proposal to the milliners of the French capital that they manufacture a

special theatre hat that shall minister to woman's vanity and yet not be obstructive of view, and the influence of the combined makers of head covering will probably be such that the theatre hat proposed will be generally adopted, to the pleasure of those who complain of the obscuring creations.

All this emphasizes the fact, noted before, that in the better theatres of New York and other American cities women's hats no longer offend. In this, as in many other matters, the American woman is in advance of her sisters elsewhere, for her natural vanity is tempered by consideration for others.

The indorsements and portraits of players, singers, and other prominent persons are much sought by manufacturers and promoters of various articles, from automobiles to patent medicines, and the autographs and counterfeit presentments of many of note in the professions meet the eye of the reader in newspapers and magazines, often with loss of dignity to the persons thus exploited, though generally, no doubt, with results that pay the enterprise of the advertisers.

A case bearing somewhat on this matter has just arisen in Paris, where a prominent furrier sued an actress of the Théâtre de l'Odéon for 12,000 francs as the price of a set of sables. The actress is a noted beauty, and her plea in court was that the furrier had used her portrait clad in the sables as an advertisement of his goods. She thought that this was equivalent to the sum he sought to



BLANCHE WALSH.

recover, and the judge before whom the case came agreed with her contention and nonsuited the plaintiff.

There is, however, a possible result to this controversy that has not, perhaps, been foreseen. The handsome woman probably will continue to wear the sables, and the consequent advertising of the furrier's business, for the case has excited much attention, will fully recoup him for their value.

In the far West a pugilist who by his strength, skill and prowess has won unusual note and position in his calling, like so many of his sort has taken to the stage and is playing in a drama made famous years ago by a well-known actor now with the majority.

Like some other pugilists who have at least temporarily adopted the stage, this particular exponent of "the manly art" is really ambitious to shine in dramatic art. Unhappily, however, most of the newspapers in the territory in which he has thus far been seen, probably obsessed by his peculiar fistic eminence and ability, decline to take seriously his efforts as an actor. It may not be necessary in the circumstances to note that the worst things they say about him are published long enough after his departure from town to make his return for an explanation impossible if he would fulfill his dates.

Determined, evidently, to get the opinion of at least one critic at short range, the pugilist-actor in Tacoma asked a prominent dramatic writer:

"Well, how do you like my acting?"
 "You are a little too stiff, too—ah, you understand?"
 "Yes," responded the big fellow, "I know. But that is really the way the part is to be played."

THE CHANT OF LAGARDERE.

(Sung by Vestal, in The Duke's Motto.)

I am a dashing cavalier,
 Venus and Mars I serve!
 Love's gentle power controls me here;
 Mars steadies every nerve!
 When in bright Beauty's cause I fight,
 Let every foeman fear;
 Quick leaps my sword to guard the right!
 I am a gay cavalier!

I am a dashing cavalier,
 My good sword is my pride!
 This, of all friends, I hold most dear;
 'Tis ever at my side!
 When 'mid the clash of arms I stand
 And hostile faces leer,
 My trusty blade springs to my hand!
 I am a gay cavalier!

I am a dashing cavalier,
 A knight, brave, stanch and true!
 The friendless find my friendship near,
 The base their vices rue!
 Swift as the light, my keen sword makes
 The darkest quarrel clear—
 The just are saved—the villain quakes!
 I am a gay cavalier!

STEPHEN FISKE.

BLANCHE WALSH.

Blanche Walsh will appear in New York in January in Clyde Fitch's new play, The Woman in the Case, the first modern play in which Miss Walsh has appeared since Aristocracy. Wagenhals and Kemper will provide a big cast, among them being Dorothy Dorr, Kathryn Keyes, Mrs. Henry Vandenhoff, George Fawcett, Alexander Von Mitzel, Laura Linden, Foster Lardner, and Samuel Edwards. The leading man will be announced later. The Kreutzer Sonata, which

PERSONAL



Photo, Sands and Brady, Providence, R. I.

MARLOWE.—Julia Marlowe, an excellent likeness of whom is printed herewith, is too well known to need introduction to MIRROR readers. Miss Marlowe says she has not been so contented in her work for years as now, when she has returned to Shakespeare and his marvelous creations.

RING.—Blanche Ring Dec. 13 signed a contract with C. B. Dillingham. She will appear under his management in musical comedies for the remainder of this season and the next two. Miss Ring will close her season Saturday night in Rochester in Vivian's Pappas, and will sail for Europe to see several musical plays which he has under consideration for her.

WILHELM.—The Emperor Wilhelm of Germany is reported to have stated, Dec. 13: "I do not think many Germans know that I spent last year out of my private income \$1,000,000 on operas and theatres." This is outside of the \$25,000 which His Majesty is understood to have spent on the present production of Leoncavallo's new opera, Der Roland von Berlin.

GILMAN.—Mabelle Gilman, whose last appearance here was in The Mocking Bird, will make her debut in grand opera next Fall as Carmen, and is at present studying under De Reszke in Paris.

RUSSELL.—Lillian Russell will try Lady Teazle at Baltimore, Dec. 19, at the Academy of Music. Her company includes George Frothingham, Stanley Hawkins, Van Rensselaer Wheeler, Owen Westford, John Dunsmauire, Elsa Ryan, Phoebe Coyne, and Lucille Saunders.

BLAUVELT.—Madame Lillian Blauvelt, the soprano, arrived on Dec. 14 on the North German liner Kaiser Wilhelm der Grosse. She is here for an extended concert tour.

THOMAS.—Augustus Thomas, the playwright, arrived on Dec. 14 on the Kaiser Wilhelm der Grosse. He comes to direct the rehearsals of his new plays, Mrs. Leffingwell's Boots and The Education of Mr. Pipp, the latter being founded on Charles Dana Gibson's character, Mr. Pipp. Mrs. Thomas remained at Paris with her daughters, who are at school there.

SPOONER.—Edna May Spooner is ill with pneumonia and her part as the Princess of Dornheim was taken at the Bijou Theatre, Brooklyn, at short notice by her sister, Cecil Spooner.

ROBSON.—Eleanor Robson's farewell performance in Merely Mary Ann at the Duke of York's Theatre, London, Dec. 15, was the occasion of a remarkable ovation to the American actress.

CONRIED.—Heinrich Conried has as yet made no definite determination to give up the direction of the Irving Place Theatre in spite of all the stories to the contrary.

A DRAWING ACTOR.

Recently Tim Murphy called at the office of Theodore Burt Sayre, author of Tom Moore and other successes. No one being present, Mr. Murphy perpetrated the accompanying clever card, representing himself in a character he was then thinking of playing. Through the kindness of Mr. Sayre THE MIRROR is allowed to pass the card around.

Photo, Hall, N. Y.
MINNIE ALLEN.

AT THE THEATRES

Manhattan—Leah Kleschna.

Drama in five acts by C. M. S. McLellan. Produced Dec. 12.

Paul Sylvaire John Mason
Kleschna, known as Monsieur Garrier, Charles Cartwright
Schram William B. Mack
General Berton Edward Donnelly
Raoul Berton George Arliss
Valentin Favre Etienne Girardot
Anton Maas Robert V. Ferguson
Herr Linden Charles Terry
Johann H. Chapman Ford
Reichmann Monroe Salisbury
Hapiste James Morley
Leah Kleschna Mrs. Fiske
Madame Berton Cecilia Radcliffe
Claire Berton Emily Stevens
Sophie Chaponniere Frances Welstead
Frieda Marie Feder
Charlotte Mary Maddern

New York Evening Sun, Dec. 13.

At last a play! a real play, powerful, absorbing, and in many of its scenes possessing just that thrill which raises a play out of the ruck into the ranks of the really big successes. That was the first thing which the audience discovered in C. M. S. McLellan's Leah Kleschna at the Manhattan last night. From its opening scene the drama gripped the audience; and to the end it held its spell. In addition Mrs. Fiske, for once throwing mannerisms and indistinct enunciation to the winds, showed herself in a role which, while it was by no means a star part, displayed all the finest phases of her art and enabled her to score an artistic triumph. Her Leah is fine enough to rank with the best she has used to play in the early days of her career. For Mrs. Fiske it was a victory by no means easily won, for it is many a long season since four actors in a single cast have scored such brilliant and distinct successes as were won in widely varying roles by Charles Cartwright, John Mason, George Arliss, and William B. Mack.

Mr. Cartwright was Leah's father, thief, blackguard and hero all in one; a daring scoundrel who could stoop to the lowest depths of villainy and yet had saved more lives at the risk of his own than any man in Paris on the day of the Charity Bazaar fire. Mason was Paul Sylvaire, politician and philanthropist, a hero, too, for years before he had saved the lives of the Kleschnas, father and daughter, in a shipwreck. Arliss was the young degenerate brother of the girl Sylvaire, was to marry, a *roue* to his finger tips and the biggest blackguard in the picture. Mack was Kleschna's valet and accomplice, sullen, dogged and absorbed in his hopelessness, Mrs. Fiske's collaboration raised McLellan's play to the heights. And how they played their roles! They carried that big audience along with them like so many school children, so delighted and absorbed that they forgot themselves, as they have done only once before this season, when Warfield and his company produced The Music Master. The first curtain fell upon an audience who knew they had a treat before them.

The play might fall in its later acts, but the actors were there for all evening to a certainty. It was Cartwright and Mack who made the first scoring. Their opening scene set a pace for Mrs. Fiske's first entrance, which she took up gallantly. But it was the second act that gave her her great moment. The scene was Paul Sylvaire's study on the eve of his wedding day. Leah, as her father's accomplice, had been sent to rob the safe of the Sylvaire jewels, which the bride was to wear upon the morrow. The stage is in darkness, and suddenly from out of it comes Sylvaire's voice exclaiming as he clicks his pistol: "It's a woman!" But Leah, finding herself discovered, turns on him bravely enough. She tells him coolly that he had much better let her go. If he has her arrested she will claim that she was his partner for the night. Sylvaire turns on the light, and Leah sees the man who saved her from the shipwreck. He lays his pistol down and talks to her quietly, as a man might to a good woman. Presently Raoul Berton, the blackleg brother of the bride-elect, comes staggering in. Leah hides, but Berton, who is half drunk, drags her out of her hiding place and faces the woman who for months he has been trying vainly to make his mistress. This is where Mrs. Fiske's big moment comes.

"Here we stand," cries Leah, with a touch of irony. "A gentleman, a blackguard and a thief—and I'm the thief!" She puts the jewels back in the case and Sylvaire escorts her downstairs to the street door. While they are gone Leah empties the jewels into the pocket of her raglan. And that, incidentally, was the one moment when the audience trembled for the ultimate fate of the play. There was no reason for fear, however. McLellan's plot from that one melodramatic moment went off at an entirely new tangent. The third and fourth acts not only increased the interest, but limned the characters in a clearer light. This was no melodrama, but a virile and almost subtle character play, which gained in brilliancy of both conception and achievement as the acts went on. The scene where Leah faces the bride-elect in Sylvaire's chambers; the harassing fears and doubts of Kleschna and Schram, the servant, as they wait in their lodgings for Leah's return; the fright and agony of young Berton, as, dogged by detectives, he finally takes refuge and offers to share his "swag" with the older thief, and that thrilling scene between father and daughter where Leah finally cuts herself free from all of them—these are all episodes which Mr. McLellan handles with a grasp which proclaimed him a dramatist of remarkable cunning and power.

Let us hear no more of "Hugh Morton," the author of The Belle of New York and The Girl from Up There. Under this pseudonym Mr. McLellan may have won fortune, but the pen which made "Charlie" McLellan the most brilliant, bitter and cynical writer in New York journalism ten years ago has at last come into its own and scored in its legitimate setting. Mrs. Fiske, flushed with her own success, last night stood godmother at the birth of a new American dramatist. There never was a time when the stage was so sorely in need of writers of Mr. McLellan's calibre. This play, mark you, had been turned down by many managers both here and abroad before it reached Mrs. Fiske. She alone of them all saw its possibilities and had the pluck to produce it. That the play will prove an immense success there can be no question. The public is famishing for real plays, and here is one magnificently acted in nearly all its parts.

Princess—Robert B. Mantell.

Othello, Shakespeare's tragedy in five acts and seven scenes, was revived Dec. 12.

Othello Robert B. Mantell
Iago Russ Whyling
Brabantio Carl Ahrendt
Cassio W. H. Montgomery
Duke of Venice David R. Young
Montano Harry Keefe
Roderigo Frederick Forrest
Lodovico John C. Connerly
Gratiano William Hunt
Paulo Hamilton Mott
Emilia Lillian Kingsbury
Desdemona Marie Booth Russell

The part of Othello's character emphasized by Mr. Mantell's delineation is that described in the lines Desdemona speaks telling of his loving nature, which could never possibly know jealousy. From the time he first enters he has dignity, and his lines are given so they can be heard. This is much to be grateful for in these days, when naturalness has become such a disease that nearly all the characters presented by the modern school of actors seem to be dying of nerveless anemia that only those in the boxes can hear them, and they don't care to. Careful attention was paid to all the best traditions of the part, and the stage management is an excellent object lesson in the way things were done when we had great actors of the classical drama. Mr. Mantell's scene of the wooing of Desdemona showed that love in the lines no true woman could have resisted. He joyed that she was his wife and showed the confidence every man feels in love returned by loving woman. He emphasized espe-

cially the pathos of jealousy and its pangs rather than its passion, and brought this out with effect in the scene where he bids Emilia begone that he may be alone with the one he believes no longer his. His reading of the bitter line where the acid bites home of having only a corner in a kingdom of which he is no longer king, was received with enthusiasm. The audience responded warmly every time the actor was most violent. The last act of the strangling was done so forcefully and with such realistic business, the audience was quite wild in its delight.

Miss Russell was a beautiful Desdemona and of such sweetness of wifely purity that Othello lost much sympathy for his outrage of daring to believe Iago's insinuations. She was good in her work of bewildered innocence. Iago, who is really the strongest acting part of the tragedy, was played by Russ Whyling with the full treacherous slyness of the part and that skill to be expected of an actor of such long schooling with the best artists America ever had. His readings were forceful and clear.

It is unfortunate that these actors were not upheld by an adequate company or production, and that the supers were the least soldierly of any seen for many years.

Mr. Mantell is this week appearing as Richeieu, the performance of which will be reviewed next week.

Star—Great Automobile Mystery.

Melodrama in four acts by Theodore Kremer. Produced Dec. 12, 1904.

John Barrymore Marjorie Johnston
Lucille Barrymore Marion S. Barney
Charles Barrymore Percy Hilton
Dr. Ernest Warde Arthur Hoops
Olive Spencer Nina Morris
Robert by eunessy Harvey Parker
Phyllis Hubbard C. Blanche Rice
Lord Cecil Brocklehurst Echlin F. Gayer
Rosina Knopflaugh Anna Barton
Henry O'Connor Adam E. Fox
F. H. Harty Countess Valentine
Charles C. Clark H. F. Francis
Miss Wagner May Hilton
Mr. Straussman Thomas McQueen
Sammy Silver F. E. Adams

The Great Automobile Mystery, by Theodore Kremer, had its first New York production at the New Star last week. It proved to be one of the author's most vivid efforts, and was well presented by an excellent company.

The plot is of the usual type so familiar to admirers of Mr. Kremer's dramatic effusions. Dr. Ernest Warde, who is an expert hypnotist, uses his mesmeric power over Lucille Barrymore, the wife of his friend John Barrymore. He is madly in love with her, and plans to add her to the list of his many victims. By his diabolical art he lures her away late one night from her husband and takes her in his automobile to a lonely part of Central Park. The husband pursues and, overlooking the fact that he is following his wife, waking from her trance, protests her innocence of wrong-doing. The injured wife flees from her husband's reproaches and also eludes her would-be betrayer. A decree of divorce is granted against her and her little boy is given to the father, but by a stratagem she regains him and secludes herself in poverty. Meanwhile her husband's love rekindles, and he endeavors to discover her place of refuge. Dr. Warde, who is also hunting for her, tries to prevent this, and is aided by a confederate Olive Spencer, whom he has promised to marry, and whose lies have helped him to separate the husband and wife. Their joint efforts culminate in an attempt on John Barrymore's life. Dangerously wounded, he is taken to a hospital and there meets his wife and child. His enemies pursue him thither, and once more his wife comes under the spell of the mesmerizer. The villain's automobile once more carries her, a helpless victim, to the dark recesses of the Park. Her friends follow to her rescue and overtake him before he can reach his lair. With them comes his accomplice, whose love has been turned to hate by his refusal to marry her. She confronts him like an avenging fury, and in the ensuing mêlée they die by each other's hand. This tragic event is evidently too much of a strain on the nerves of the guilty automobile, for it commits hari-kari on the spot, and goes out of business with a terrific explosion. The three conspirators having thus been rendered innocuous, the remainder of the play and child mark the happy conclusion of this strenuous play.

Menifce Johnstone as John Barrymore did well, although the part is hardly suited to his well-known ability. Nina Morris, as Olive Spencer, was a striking figure and scored the success usual to her in such roles, rendering her lines with a vehement emotion that left nothing to the imagination. In the part of Phyllis Hubbard, C. Blanche Rice was very acceptable, meeting the requirements of the role in a very piquant and breezy fashion. Marion S. Barney, as Lucille Barrymore, the injured wife, looked charming and handled with rare taste the emotional scenes in her part. Arthur Hoops, as Dr. Warde, the hypnotizing villain, was fairly convincing in his difficult role. Harvey Parker as Robert Hennessy and Adam E. Fox as Henry O'Connor made strong impressions by their natural and vigorous work, although their lines were very few. Echlin F. Gayer received marked approval for his breezy impersonation of Lord Cecil Brocklehurst. He furnished some very much needed comedy in a delightfully unforced and ingenious manner, in strong contrast to the melodramatic extravagance that seemed to cling to many of his fellow artists. Master Percy Hilton made a cute little boy and Anna Barton as Rosina Knopflaugh created some amusement with a Weber-Fields dialect, while H. F. Francis looked very handsome as Charles Clark, head surgeon of Bellevue. This week Al. Martin's Uncle Tom's Cabin.

Third Avenue—Down Our Way.

Rural comedy drama in four acts by Evelyn Saxton. Produced Dec. 12.

Cyrus Jones J. L. Furlong
John David Jones Alfred G. Swenson
Howard Miller George Paxton
Zeb Stiles D. Mostow
Hank Brown George Mark
Davis W. S. James
Vane J. E. McDuff
Spencer Morgan Hewitt
Gordon Louis Vizard
Zach Flint F. D. Edwards
Dr. Root H. Morgan
Mr. Barrows V. Louis
J. Sharp L. Gresson
T. Mark M. Naughton
Policeman K. Murray
Newsboy Joseph Merton
Caddy Louis Belton
L. Flipp Mrs. F. Chapman
Mrs. Jones Mrs. F. Chapman
Betsy Brown Marie Ryan
Mattie Lorie Palmer
Mrs. Skerrett Nellie Heywood

A college play at the Third Avenue! But it thoroughly satisfied a typical Third Avenue audience without the usual thrills and heart-breaking situations.

Evelyn Saxton's play, Down Our Way, is a rural drama with its scenes laid in Tylerville, N. H., and at Harvard College. It was staged uncommonly well; and the plot, which was very simple yet interesting, concerned John David Jones, the son of Cyrus and "Marty Ann" Jones, of New Hampshire. John David is sent to Harvard to become a doctor. Mr. Jones enters into business relations with Howard Miller, who rooms with John David in Boston; and John David enters into partnership with him, speculating heavily and spending money lavishly, until they fail. A strong scene is presented when the family come to visit their son and find out the condition of affairs. It is a very attractive setting, glowing with the bright flags, pictures and other paraphernalia of the collegian. A late breakfast served, but Miller refuses to eat and goes into the bedroom to lie down. Vane, the caterer, follows John David and his friends turn out. Then the family and New Hampshire friends arrive. A scrutiny of the pictures, rum flask, etc., proves amusing. Vane comes back and the father insists on paying his son's bill. Then news of the ruin is learned from the newspapers, and John David's father advises him to quit the town and let the family help him into some honest

business by mortgaging the farm. A shot is heard in the next room, and John David is left to fight it out himself. Next he is found hiding in a cheap attic, where his friends visit him and where \$800, which has been collected from students, is handed to him. Then while crossing Boston Common a "copper" spies John David, and a lot of students rush on and fight the cops and detectives and triumphantly carry John David on their shoulders to the wings. But it was a good scene and took well. Finally through the aid of the family, Mattie, his sweetheart; David, his valet, and other friends, John David returns to New Hampshire and enjoys the serenity which comes after much action. It is a story that probably has happened many times, and was presented quietly and with telling effect.

Of course Cyrus Jones is the strongest character, and J. L. Furlong deserves praise for making him so natural. Alfred G. Swenson was decidedly good as John David. Indeed, he and his two chums, played by Morgan Hewitt and Louis Vizard, had the manners, walk, etc., of the college student. Mr. Paxton as director of the company deserves credit for the excellent performance. He also played Miller with the sense of proportion required. F. D. Edwards, who played Zach, gave some of the best animal sounds ever heard on a stage. They were naturally introduced in Act I. W. S. James as the valet, George Martin as a farmer, J. E. McDuff as the caterer, and F. D. Mostow as a farm hand could not have been improved upon. Mrs. F. Chapman as the mother was charming. Marie Ryan played a character part for all there was in it, and Lorie Palmer made Mattie winning yet strong minded.

This week At the Risk of His Life, by Mark E. Swan, with Harry Leighton in the cast.

Irving Place—The Golden Widow.

Comedy in three acts by Franz von Schönthau and F. Köppel-Elfeld. Revived Dec. 13.

Madame Eva Hedwig v. Ostermann
Barbara Georgine Neudorff
Ursel Lina Hanseler
Christoph Otto Meyer
Peter Harry Walden
Friedl Margarethe Russ
Hans von Schmelzingen Max Hanseler
Count Zeck Gustav v. Seyffertitz
Countess Agnes Marie Reichardt

A meritorious revival of Von Schönthau's and Köppel-Elfeld's three-act comedy, The Golden Widow (Die Goldene Eva) was played at the Irving Place Theatre last week. It was a genuine treat to see again this sterling piece, which, like good wine, needs no bush and grows only more mellow with age. In it Harry Walden made his second appearance here this season. His Peter was well conceived and admirably natural for the greater part, and, in the sentimental scenes, convincingly fervid. He suggested unmistakably the mischievous humor which underlies the character. Withal he was so truly the good fellow that one cannot blame the pretty widow for lowering her colors to him. On one point, however, his acting is open to criticism: there was a certain awkwardness in his bearing which comforted ill with the man of experience he is supposed to be. Hedwig von Ostermann played the widow superbly. Whether she was in a passion at the impertinence of Peter or smiled on the suit of the Count, she was always charming. Her growing love and its accompanying jealousy were denoted with the skill that characterizes all the work of this capable comedienne. Georgine Neudorff's Barbara was a flawless performance. It was a masterpiece of humor, illuminated by a hundred deft touches, and never once approached burlesque. Max Hanseler as the lusty Hans von Schmelzingen displayed the breadth and the unctious that the character calls for. Gustav von Seyffertitz, in the role of Count Zeck, in which he made his American debut seven years ago, was his usual self, which to all who know him means that he was irresistibly funny. Margarethe Russ played a boy's part well.

Fifty-eighth Street—Sweet Kitty Bellairs.

Henrietta Crossman returned to town last week, and although she was preceded by vaudeville and followed by the same style of entertainment, and the usual popular prices were materially increased for her engagement, she drew a series of audiences that packed Mr. Proctor's handsome and commodious playhouse to the doors at every performance. It is unnecessary to say that her performance of Sweet Kitty Bellairs gave unalloyed delight. The same beautiful production and cast that charmed the patrons of the Belasco last season were employed, and the play and players scored an unequivocal success. Edwin

CHARLES BALSAR.

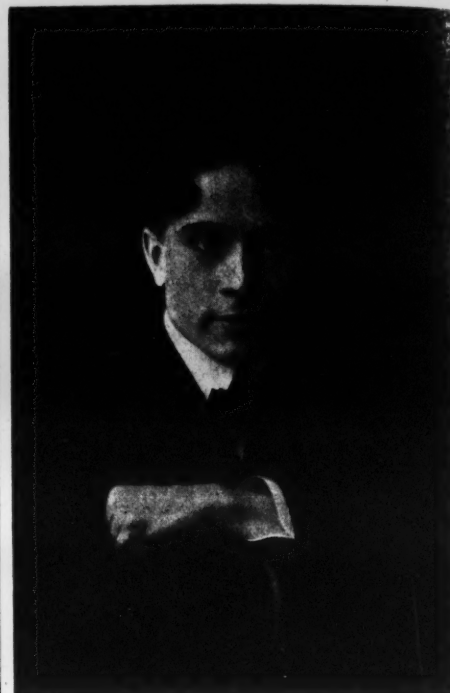


Photo. Purdy, Boston, Mass.

Charles Balsar is with the Players Stock company at the Bush Temple Theatre, Chicago. The picture of Mr. Balsar printed in this number was included in a neat booklet of the comments of Chicago critics on his work. It is one of the best Mr. Balsar has ever had printed. Prior to taking up stock work Mr. Balsar gained recognition as leading man with a number of first-class road productions. With an extensive repertoire, covering a wide range of modern and romantic roles, his services are valuable. Mr. Balsar's Romeo, Melotte, and D'Artagnan met with special commendation during a recent engagement as leading man with a prominent Eastern stock.

Stevens, Fanchon Campbell, R. Payton Carter and the other members of the big cast played admirably. A vaudeville bill headed by John W. Ransome is the week's attraction.

At Other Playhouses.

MAJESTIC.—Bertha Galland continues at this house in Dorothy Vernon of Haddon Hall, with Orrin Johnson as leading man.

BROADWAY.—This house is closed for rehearsals of Fatinitza, in which Fritz Scheff and her company will be seen, beginning Dec. 26.

CASINO.—On Dec. 24 Lillian Russell will appear here in Lady Teazle.

CRITERION.—A Wife Without a Smile, announced to be produced here this week, will be reviewed next week.

EMPIRE.—Maude Adams will succeed John Drew on Dec. 26 in The Little Minister.

KNICKERBOCKER.—This is N. C. Goodwin's last week in The Usurper, which will be followed by Viola Allen in A Winter's Tale.

LIBERTY.—In Newport will follow Little Johnny Jones next week.

FOURTEENTH STREET.—Andrew Mack is this week appearing in Tom Moore.

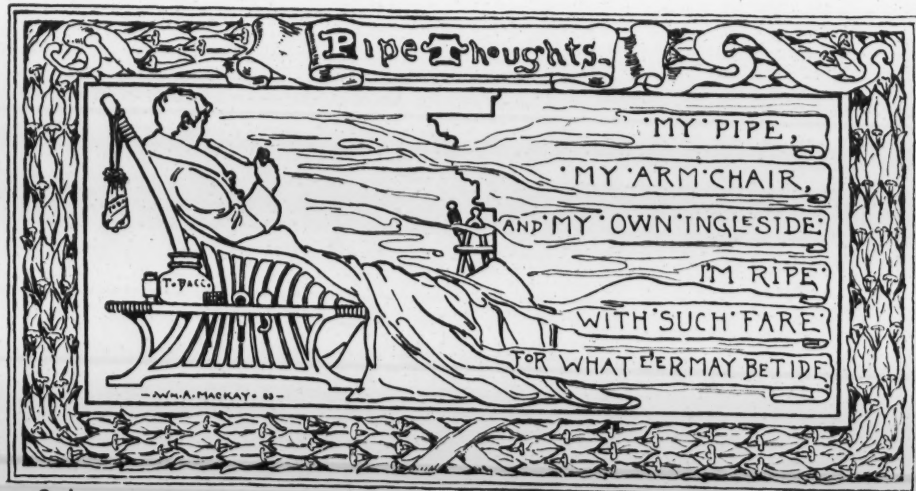
AMERICAN.—The Rays in Down the Pike continue here this week.

DALY'S.—Edna May will return to this house next week in The School Girl.

HERALD SQUARE.—Woodland will be seen at this house next week.

NEW YORK.—Home Folks will be produced here next week.

WEST END.—David Higgins, in His Last Dollar, pleased West End patrons last week. Souvenirs were given on Saturday. This week, The Sign of the Four, which some time ago was seen at this house, will be the attraction, and no doubt will duplicate its former success.



TO MY PIPE.

"THY CLOUDS ALL OTHER CLOUDS DISPEL."

When dark days are upon us,
As come to us they will;
When clouds hang black above us,
And of cares we have our fill;

'Tis to friendship then some turn
And implore it to abet,
Or in the cheery cup they learn
Their sorrows to forget.

Yet friendship is ofttime failing
Just when we need its arm;
When sorrow is most assailing
The cup lacks its cheering charm.

But you, my pipe, are loyal,
And always tried and true,
And through your clouds, celestial,
I see skies forever blue.

Most Christmas gifts are given to the tune of "Then You'll Remember Me."

The talking actor, or every man his own press agent.

Dead loves dig their own graves.

If you must eat humble pie don't nibble it, but shut your eyes and bolt it.

Few managers realize, and none of them will admit, that their bed and board depend on the actors.

To get to sleep, get to work.

Broadway actors? There are two kinds: Those on the stage and those on the street.

Don't burn your bridges behind you unless you know how to swim.

Distance lends enchantment to the stew.

The contact of valises on the road does not necessarily create trouble, but invariably creates talk.

The worse the actor, the worse the knocker.

There are women so over-modest that they say humb for leg, but are under-modest enough to prefer high-kicking.

A shoe horn is seldom needed when trying to walk in another man's shoes.

One touch of Adam makes the whole world sin.

Many of us have such a bad case of egotism that we require special glasses to see the truth in others.

Sincerity covers a multitude of sins of bad acting.

The stone a man throws at a woman seldom fails to turn into a boomerang.

Don't kick unless you can back up the kick.

Any part in a storm-beaten season.

The pious nuns make laces with which their impious sisters tempt men.

Who shall decide when critics disagree? The public.

The next morning takes the place of a conscience with the most of us.

It's more blessed to give than to receive advice.

A provident present makes for a fair future.

ERROLL DUNBAR.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

THE WORLD'S AGENCY.

LONDON: 134 Long Acre, W. C.
Cable Address: Bravissimo, London.PARIS: 20 Rue Taitbout.
Cable Address: Uptodate, Paris.

H. B. MARINELLI

Representing the cream of the profession and latest novelties only.
Booked last year 730 attractions all over the world.
The highest paid salary for one attraction was \$1750 per week (9 weeks).
The longest contract was for 35 weeks, and the total of the 730 contracts amounted to **\$750,000.**

Dealing with the following countries and strictly first-class establishments only:

U. S. A., England, Germany, France, Spain, Italy, Switzerland, Austria-Hungary, Russia, Scandinavia, Belgium, Holland, Australia, South America and South Africa.

P. S.—SMOKING OF ANY KIND OF PILLS, EVEN THE HIGHEST BRAND, IS STRICTLY PROHIBITED.

London's Safest Agencies

MISS JENIE JACOBS

America's Representative Agent in Europe.

I need no Introduction.

LONDON ADDRESS: 19 Keppel Street, Russell Square, W. C.

CAN ALWAYS PLACE
HIGH CLASS American Acts

CABLE ADDRESS: "Jacobs, Dramirror, London."

Correspondence in all languages.

LONDON'S RELIABLE AGENCY

I deal with all England's biggest firms and do not mislead Artistes.

Open to negotiate for BIG ACTS. (I do not mean acts who think they are big.)

J. LAURIE GRAYDON'S AGENCY, 164 Drury Lane, London, W. C.

Will artistes writing in please stamp letters sufficiently, as I cannot spend my rent money on useless applications for English engagements.

CABLE ADDRESS: "Silentness, London."

Anger & Bauer

AGENTS FOR

American, English and Continental Vaudeville Artists.

English and Continental Representatives for Mr. Frank E. Fillis's Enterprises in South Africa.

LONDON REPRESENTATIVE, - - - EDWIN VOLTA.

We cordially invite first-class American Acts to correspond

Address 50 Rupert Street, Coventry Street, W.,

Cable Address, Avengement, London.

London, England.

CADLE'S AGENCY

LATE

Cables, Cadlenus, London.

105 and 106 Strand, London, W. C.

Cadle's Agency have introduced most of the big American Successes now in Europe : : :

Harry Cadle visits America in January—Annual Tour.

ADACKER & HAYMAN,

VAUDEVILLE AGENTS.

14^A Leicester Street, Leicester Square, London, W. C., England

CABLE ADDRESS, KABELGRAMM, LONDON.

SYDNEY M. HYMAN, Ltd.

DRAMATIC, CIRCUS & GENERAL VARIETY AGENTS.

29 Leicester Square,

London, England.

General Manager G. E. ALPIN. Continental Manager R. E. WILSON. Sole Managers for the EMPIRE THEATRE, Johannesburg, and the TIVOLI THEATRE, Cape Town, South Africa.

CABLES, "DOMESDAY, LONDON."

NATHAN & SOMERS

Dramatic & Vaudeville Agency,

31-32-33 HENRIETTA STREET, COVENT GARDEN,

Cablegram, FROLIC, LONDON.

LONDON, W. C., ENGLAND.

T. NELSON DOWNS

The Celebrated King of Coins.

Wintergarten, Berlin, Dec. 1-31.

Barrasford Tour in England, beginning Jan. 2—eight weeks.

Introducing a New Show in addition to his Inimitable Coin Specialty. Four Original and Inexplicable Tricks and Illusions and one Great Sensational Mystery—a person suspended in a Hammock from a Table, the Person, Hammock and Table Vanish Instantaneously without the use of Cabinets, Glass, Mirrors, Traps in Stage, Back Curtains, or any covering whatever. New principle. Fully protected. Any infringements will be prosecuted.

THE Levinos

(DOLPH and SUSIE)

Send a Merry Christmas and a Happy New Year to all their dear friends in America.

Just returned from big engagement of six months in AUSTRALIA with Mr. Harry Ricards.

Now on the Stoll tour.

Permanent address,
1 Cranbourne St., Leicester Square,
London, W. C., England.



BELLMAN AND MOORE

Presenting Their Latest Success

"A Bit of Vaudeville"

AN APPLAUSE HIT ON EVERY BILL THIS SEASON.

CASS STALEY

OF STALEY'S TRANSFORMATION COMPANY

Sends Christmas Greetings to All Friends

Eva Westcott

Whistling Tom Browne

Palace Theatre, London.]

REGARDS TO ALL

[Empire Theatre London.

"FREYOLI"

Novel Magician and Shadowist

16th Week Special Vaudeville Feature, Murray and Mackey Co.

Touring Africa, India, China, Japan and the Philippines

With the EUGEN SANDOW SHOW

JOHN W. WORLD AND KINGSTON MINDELL

The Singing and Dancing Comedian.

The Dancing Soubrette with the Grand Opera Voice.

HAPPY FANNY FIELDS

The American Dutch Girl.

EXTRAORDINARY SUCCESS.

A FAVORITE EVERYWHERE.

Dec. 19, Empire, Hackney, Eng.; Dec. 26, Empire, Holloway; Jan. 2, 1905, Empire, New Cross, Eng.; Jan. 9, Empire, Stratford.

Address WARNER & CO., 20 Wellington Street, Strand, London, Eng., or MIRROR office.

HUME, ROSS and LEWIS

Tremendous success for last 35 weeks.

Address our Agents, CADLE BROS., 105-106 Strand, London, England.

MUSIC PUBLISHERS.

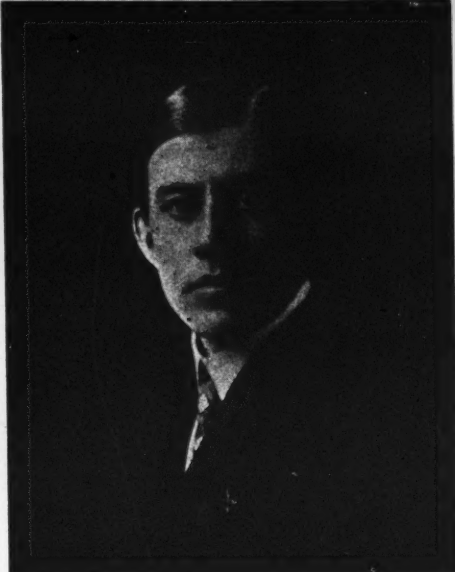
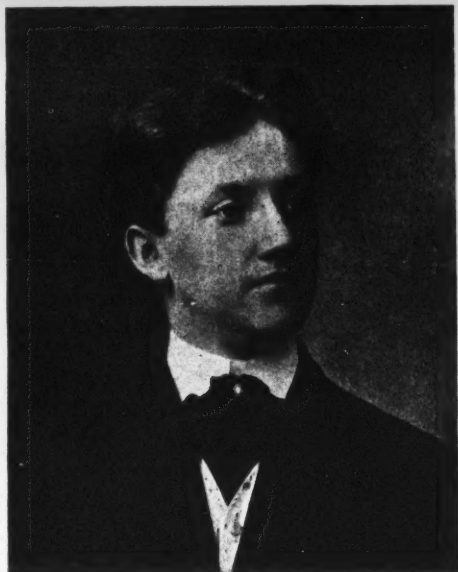
MUSIC PUBLISHERS.

MUSIC PUBLISHERS.

MUSIC PUBLISHERS.

GREETINGS FROM WILLIAMS and VAN ALSTYNE TO OUR MANY FRIENDS

who with their kind assistance and untiring efforts have helped us to make a coon song hit



BACK BACK BACK TO BALTIMORE

Mr. Richard Mann and Robert Mann once thought they'd leave the stage, so they bought two farms in Jersey, which at that time was the "age". They took with them a Lillian to Russell up the feed, and Lealie said she'd carter out across the Roland Reeds. Now, Richard had an animal that's sometimes called a cow, and when a Goodwin-d blows the "g"-Nats in Jersey make a row. The bites came fierce, the cow was wild, she stamped and pawed and reeled, Next morning Richard found her in another Mansteld. Now Henry was in Dixey when the cow got on his land, and Wilson couldn't Barrett when he saw her take the stand. John Drew a gun to shoot the beast, but Anna Held him back. Then Kathryn the Kidder started making funny cracks.

Montgomery asked his partner Fred to throw a Stone her way. He said, "I'll never do it, but this dear girl Edna, May." Miss Ellen wouldn't Terry and dared not go too near, Till Robert had his hired Mantell them all to have no fear, Otis got so mad I thought he'd Skinner with a whip, For when he tried to capture her the cow gave him the slip. Jacob Litt a cigarette and said, "G"-illette me try, But when he finished she was just a-"coming through the rye." She nibbled at a Primrose and Lew Dock-stader foul, But when he tried to halter she ran off with a howl. At last they formed a syndica-e, well, I don't know just how, But anyway dear Chauncey and the rest Olcott the cow.

Moral: Cows give Milk—We give Songs

"A WORLD WIDE CIRCULATION."

THE OLDEST AND MOST INFLUENTIAL THEATRICAL AND VAUDEVILLE JOURNAL

THE ERA.

ESTABLISHED 1897.

40 WELLINGTON STREET, STRAND, LONDON, W. C.

FOREIGN SUBSCRIPTIONS, 32s. per annum.

PROFESSIONAL ADVERTISEMENTS, 6d. per line.

AMERICAN ARTISTES VISITING THE METROPOLIS USE THE ERA OFFICES AS THEIR PERMANENT LONDON ADDRESS.

2,500 ARTISTES ADVERTISE IN ITS COLUMNS WEEKLY.

BELLOWS AND GREGORY

(In Connection with the New York Theatrical Stock Exchange)

1440 Broadway, N. Y.

Phone 2308-38th.

Wanted—People in all lines to book.

PLAYS

PRODUCTIONS

ENGAGEMENTS

Young's Pier Theatre Atlantic City, N. J.

Managers, write for open time.

Young's Pier Corporation.

W. E. Shackelford, Mgr.

London "Music Hall."

THE GREAT ENGLISH VAUDEVILLE PAPER.

WEEKLY.

American Representative—MISSIDA M. CARLE, Room 708, St. James Bldg., where a file of papers can be seen and advertisements will be received. 461 Strand, W. C.

MRS. H. C. DE MILLE Sole Manager of THE BELASCO-DE MILLE PLAYS

TO RENT, for Stock Companies, AMOUREUSE, now being played by REJANE, in New York.

Telephone, 3866-88th St.

New York and London. Cable address, "ILIACAL."

Hudson Theatre, 139-141 W. 44th St., New York.



ACTORS' SOCIETY

CHRISTMAS BULLETIN—OUT CHRISTMAS WEEK

Beautiful cover design in color. Copiously illustrated with fine photo-gravures. Double the usual number of pages. At same price—five cents.

Get your orders in early.

GEORGE D. MACINTYRE, Secretary,

Sunday Night Meetings discontinued.

114 W. 40th St., N. Y. City.

HOT HOLIDAY HITS

- A - MERRY - CHRISTMAS - TO - ALL
- WHEN THE HARVEST MOON IS SHINING ON THE RIVER
BIG BALLAD HIT
 - I WANT TO BE A SOLDIER
MARCH BALLAD
 - BIG INDIAN CHIEF
COLE & JOHNSON, GREAT INDIAN SONG
 - SHAME ON YOU
COON HIT SONG BY 100 HEADLINERS
 - THE BANANA MAN
BRAND NEW NOVELTY—"DAGO" SONG
 - POLLY PRIM
THE GREAT MARCH HIT—ALSO PUBLISHED AS SONG
 - SUNDAY MORNING CHURCH BELLS CHIME
BEAUTIFUL BALLAD
 - RUSTIC COTTAGE BY THE STREAM
THE RUSTIC SONG THAT WILL NEVER GROW RUSTY
 - GIRL WITH CHANGEABLE EYES
BIGGER HIT THAN "MAIDEN WITH DREAMY EYES"
 - WHEN WE LISTENED TO MURMUR OF THE PINES
NEW BALLAD SUCCESS
 - EGYPT
FAMOUS HIT IN "GIRL FROM KAY'S"
 - LINDY
COLE & JOHNSON, LATEST SUCCESS

MANAGERS AND PERFORMERS—WRITE US AT ANY TIME YOU WISH A SONG TO FIT A SPECIAL SITUATION. IF WE DO NOT HAPPEN TO HAVE IT ON HAND WE'LL HAVE IT WRITTEN. SEND US YOUR PERMANENT ADDRESS AND WE'LL KEEP YOU POSTED ON NEW HITS.

Prof. copies of any of above FREE. or- chestra 10c. each. Regular copies to non-profs. 20c ea.

JOS. W. STERN & CO.
34 E. 21st St. NEW YORK.

BAND AND ORCH. LEADERS you ought to join our club \$1 per yr. 1 new orch. or band number mthly.

MAHLER BROS.

6th Ave. and 31st Street, New York

To the Profession:

We are now showing a complete assortment of Gift Things for the Holidays, comprising Toys, Games, Toilet Cases, Jewelry, Handkerchiefs, Gloves, Perfumery, etc., at our well-known low prices. A call will demonstrate this. Wishing you the compliments of the season, we are yours to command,

MAHLER BROS.

ESTABLISHED 1880.

The Stage

PRICE, 2d. WEEKLY.

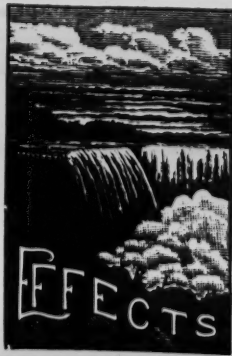
The Leading English Theatrical Newspaper. Circulation guaranteed larger than that of all other English Dramatic and Musical Journals combined. May be obtained at

THE INTERNATIONAL NEWS CO., 83-85 Duane St.,

SAMUEL FRENCH, 22-24 West 22d St.,

Messrs. NORMAN'S, Casino Bldg., 1404 Broadway,

NEW YORK.



UNIVERSAL Electric Stage Lighting Co. KLIEGL BROS., Props.

1393-5 Broadway, and 129 W. 38th St., New York. EVERYTHING Electrical for Theatres and Productions.

Productions Supplied which Speak for Themselves.

Parafal—Metropolitan Opera House, Darling of the Gods, E. H. Sothern—The Proud Prince, Weber & Fields' Whoop de Doo, Ninety and Nine, Galveston Flood,

Babes in Toyland, Wizard of Oz, DuBarry and Ben Hur, Shepherd King, Lew Dockstader's Minstrels, Fall of Pompeii.

Telephone 5139-88th St.

PHANTASMA, THE ENCHANTED BOWER

The Most Perfect Illusions Ever Produced

JOHN W. SHERMAN

275 West 38th Street, New York City.

20 People used in this production. Patented and copyrighted in the United States and Canada. Any infringement will be prosecuted according to law.

MUSIC PUBLISHERS.

MUSIC PUBLISHERS.

MUSIC PUBLISHERS.

MUSIC PUBLISHERS.

THIS IS A BUSINESS PROPOSITION. NOT A SOCIETY COLUMN.

COME AND HEAR THE GREAT NOVELTY SONG

"I'm Just Crazy 'bout You"

And then we'll do all our Christmas Well-wishing.

T. B. HARMS COMPANY, 126 W. 44th St. The Old Firm with NEW IDEAS.

GREETINGS.

May good luck, good health, and good business attend you through all of 1905. I thank you heartily, earnestly, for your many kindnesses during the "just ending" year and only hope that I shall merit a continuance of your sincerely appreciated favors and esteem.

With every good wish for 'A Merry Christmas and A Happy New Year,'

Sincerely yours,

Leo. Feist.

The Chas. K. Harris Herald

Devoted to the Interests of Songs and Singers.

Address all communications to

CHAS. K. HARRIS, 81 W. 31st St., New York.

VOL. I. NEW YORK, Dec. 24, 1904. No. 41

MERRY CHRISTMAS TO ALL!

Next Monday night, at Hyde and Behman's, Brooklyn, Mme. Slapoffski (nee Frances Nelson) will introduce for the first time upon any stage Chas. K. Harris' latest romantic love ballad, entitled "I'm Trying So Hard to Forget You."

Some of the greatest singing artists in America have become identified with the Harris songs of the past year. Among them can be mentioned:

"The Girl of My Dreams," Mme. Mantell.

"Sabel Johnson," Eleanore Falke.

"Why Don't They Play With Me," They Play.

Mme. Slapoffski, Della Donald, George Jenkins.

"Come, Take a Trip in My Airship," Lew Hawkins.

George Evans, Ethel Robinson.

"Down in the Vale of Shenandoah," Pauline Hall.

Mabel Adams, Franklin Wallace.

"Albany," May Irwin.

Esmeralda Sisters.

Miss Della Donald, the famous contralto, late of the Bostonians, will feature the Harris songs exclusively over the Proctor Circuit, commencing next week, which includes:

"Why Don't They Play With Me," "The Girl of My Dreams," and "Down in the Vale of Shenandoah."

In answering these advertisements please mention THE MIRROR.



Eddie Leonard is featuring some of the new songs from the F. B. Haviland Publishing Company.

"How Can Things Be on the Level When the World is Round?" is the unique title of one of the Theatrical Music Supply Company's newest songs.

Josephine Gasman, who with her pickantries has reached a most enviable position in vaudeville, is now responding to the plaudits of her audiences, which are occasioned by her clever singing of "Honey, I'm Waiting," the very promising serenade song.

The slides for "On the Farm in Old Missouri" are a very beautiful set, which fact is proved by the great demand for these slides by singers of illustrated songs. It is published by the Continental Music Company, Broadway and Twenty-eighth Street, New York.

Madame Slapoffski is still featuring "Why Don't They Play With Me?" and considers it the best song of its kind she has ever sung. The Madame will introduce a new ballad by Mr. Harris at Hyde and Behman's next Monday night, entitled "I'm Trying So Hard to Forget You," which will no doubt create a sensation.

John Henshaw's songs, "Ida Knew" and "I Want Somebody to Love Me," continue to be the biggest song successes in The Barones Fiddlesticks production at the Casino. "Ida Knew," as sung by John Henshaw, receives half a dozen encores nightly.

FRESH, NEW WARBLERS.

- 1 The Girl in Front.
- 2 Merry Stars.
- 3 Footlight Blessings.
- 4 Auto-ist's Delight.
- 5 Biker's Regret.
- 6 Jolly Poker Chips.
- 7 Dreamy Smokes.
- 8 If the Man in the Moon Would Only Talk.
- 9 Come, Moses, Pay de Rent!
- 10 Get Busy, Liza Jane!
- 11 Country Memories.
- 12 When the Apple Blossoms Bloom.
- 13 Where Winter's Chilling Winds Ne'er Blow.
- 14 The Bachelor's Lament.
- 15 When Autumn's Charms Are With Us, Sweetheart, Dear.
- 16 Whispering Waves.
- 17 Down Went McDougall.
- 18 Come Live With Me, My Joyous Bird.
- 19 Coaxing.

Send cards and late programs for free piano copies.

CHAS. H. FOWLER, Publisher, 108 W. 18th St., New York City, N. Y.

MA LADY MOON
NISS KATY DID
THE MORE I SEE OF OTHER GIRLS, THE BETTER I LIKE YOU
Send late program for prof. copies. ED. S. BRILL, 43 W. 28th St., N. Y.

In answering these advertisements please mention THE MIRROR.

LEE OREAN SMITH

Musical Director, Composer, Arranger.

Address care Al. Trahern, 41 W. 28th St., N. Y.

YES

"Only You and I, Love,"
"I'll Meet You When the Golden Sun Has Set,"
"Don't Come Back and Hang Around Ma Do,"
"My Own Sweet Southern Honey,"
"The Song Our Boys Sang," are what you need.
PEERLESS PUB. CO.,
129 West 42d St., New York

In answering these advertisements please mention THE MIRROR.

and the fetching way Miss Fitzhugh sings "I Want Somebody to Love Me" quite captivates the audience. Ted Faust's Minstrels are featuring "The More I See of Other Girls the Better I Like You," "Miss Katy Did," and "When the Snowflakes Fall," from the catalogue of Brill.

Hughie Cannon's new song, "Ain't Dat Too Bad?" is being featured by a large number of prominent singers. It is published by the Parker Music Company, 140 West Forty-second Street, New York City.

Carlton and Terre, the clever singers, are creating much enthusiasm with Libbey and West's popular song, "Nora." Harry Corson Clarke, the eminent star, reports great success also with this song.

Pat Rooney's Street Urchins recently made a tremendous hit with "I'll Be Your Dewdrop, Rosey" and "Listen to the Big Brass Band" at the Haymarket Theatre, Chicago.

"Poor Little Nobody's Claim," a juvenile waltz ballad, the latest from the pen of T. Mayo Geary portrays a pathetic story of a poor little orphan girl. It has already "caught on" with singers of this class of song and looks like a winner.

The Parker Music Company has issued elegant slides for "The Burglar and the Child," and reports indicate great popularity for this song.

The Theodore Morse Trio are at the Yorkville Theatre this week and are featuring their new compositions, "Oysters and Clams," "A Little Boy Called Taps," and "What the Brass Band Played."

The popularity of "I Ain't Got No Money" is evidenced by the number of minstrel and men who are singing this song to repeated encores. The publishers, Theatrical Music Supply Company, 44 West Twenty-eighth Street, New York, are gratified also with the way "Sadie, My Dusky Lady," "Her Boy in Blue," "Fooling You," and "Does This Train Go to Heaven?" are being received.

William R. Haskins, 55 West Twenty-eighth Street, New York, has just published three new songs—namely, "Jermiah," an original coon song; "I've Got a Little Love for You," a novelty song, and a catchy waltz song, "In a Boat Called the Submarine."

A song that is popular with singers and the public alike, and one that never fails in its mission to delight its hearers, is "I'm Crazy 'bout You," published by T. B. Harms, 126 West Forty-fourth Street, New York.

"The Girl I Loved Out in the Golden West" and "Where the Silvery Colorado Wends Its Way," two of the Tolbert R. Ingram Music Company's songs, continue to be very popular, and the publishers are well pleased with the way they are going.

Bobby De Rue, the famous "extemporaneous comedian" and parody singer, is one of the big hits of Ted E. Faust's Minstrels this season. His favorite drawing card is "Cause I Only Had a Quarter of My Own," which he renders in a most "taking" manner, bringing out every good point in that song.

Fay Templeton, Virginia Earle, and Pete Dalley will be the stars in a new musical comedy which Bob Cole and the Johnson Brothers are writing for Klav and Erlanger. This will have a metropolitan production shortly, and the music will be published by Joseph W. Stern and Company, the exclusive publishers for these clever composers.

Sabel Johnson, who is billed in vaudeville circles as the soprano with the highest voice in the world, delighted her auditors at Hurtig and Seamon's last week by her superb rendition of "Karama," the dainty Japanese love ballad.

SYLVIE

Words by Clarence Billings, Music by Lawrence B. O'Connor. You are cordially invited to call at our New York Office. Victor Kewell, Mgr. Prof. copies to recognized singers.

GEO. W. SETCHELL, 633 Wash. St., Boston, Mass.

39 W. 28th St., New York

The one real March Hit of 1904

"Polly Prim"

Polly Prim is Pretty,
Polly Prim is Cute,
Polly Prim is Catchy,
Polly Prim's a Beaut.

Polly Prim has Vigor,
Polly Prim has Swing,
Polly Prim has Melody,
she's the real thing.

Professional copies sent free on receipt of up-to-date programme; Orchestration 10c. each.

Regular copies to non-professionals, 25c. each. Write for Complete Catalogue

Professional Copy of "POLLY PRIM" March FREE. ORCHESTRA or BAND arrangement .5c.

JOS. W. STERN & CO., 34 East 21st St., New York.

The Peer of All Parody Writers,

HARRY J. BREEN

of BREEN and GEARY, will be found every day at the offices of

T. MAYO GEARY and COMPANY,

51 W. 28th ST.

JOHN J. NESTOR is there also. So is

"THE MAN WITH THE LADDER AND THE HOSE"

A MERRY CHRISTMAS.

WON'T YOU FONDLE ME

Published by THE BIG FIRM, SHAPIRO, REMICK & COMPANY, 45 W. 28th St., N. Y.

"Good Night, Miss Emaline"

A Coon Song Serenade.

By Andrew B. Sterling and Harry L. Newman.

Professional copies to recognized performers or those sending up-to-date programmes. No cards.

FALTER BROS., Publishers, Clipper Bldg., 47 W. 28th St., New York.

WHY

not sing My Sun Burnt Lily if you do not respond to as many encores as you think you are entitled to? Katherine Trayer, of Libbey and Trayer, is singing My Sun Burnt Lily and never fails to earn less than three or four legitimate encores. Scores of other well-known singers are doing the same. A copy, with orchestration to fit your voice, will be forwarded to you on receipt of a late program. Al Trahern, 41 West 28th St., N. Y.

Eugene Ellsworth's Great Philippine Intermezzo

LUZON

For Band, Orchestras and Dumb Acts.

M. WITMARK & SONS, Witmark Bldg., N. Y.

"WHERE THE SILVER COLORADO WENDS ITS WAY."

They make good anywhere, everywhere, all of the time.

"THE GIRL I LOVED OUT IN THE GOLDEN WEST."

Send late program for copies.

The TOLBERT R. INGRAM MUSIC CO., Denver, Col.

Williams and Van Alstyne

WITH A BUNDLE OF DITTIES AT THE SAME OLD STAND.

SIX BIG SONG HITS.

"HER BOY IN BLUE," "FOOLING YOU," "SADIE, MY DUSKY LADY,"

"HOW CAN THINGS BE ON THE LEVEL WHEN THE WORLD IS ROUND?"

"I'VE GOT NO MONEY," "DOES THIS TRAIN GO TO HEAVEN?"

Regular piano copies 25 cents each.

Published by the THEATRICAL MUSIC SUPPLY CO., 44 West 28th St., New York City.

"CAN'T YOU SEE MY HEART BEATS ALL FOR YOU"

Dainty Coon Song.

"WHAT THE BRASS BAND PLAYED"

Novelty Song.

By THEODORE MORSE, writer of "Blue Bell," "Feelin' For You" and "Dear Old Girl," etc.

Published by the F. B. HAVILAND PUB. CO., 125 W. 37th St., N. Y.

JERMLAH (Coon Song)

I'VE GOT A LITTLE LOVE FOR YOU (Novelty Song)

IN A BOAT CALLED THE SUBMARINE (Waltz Song)

THREE NEW ONES

WILL R. HASKINS, 55 West 28th St., New York.

Strolling Along on Old Broadway

A NEW WALTZ SONG.

Words by JOS. C. FARRELL.

Music by HENRY FRANTZEN.

Copies free to Professional Singers only, on receipt of recent professional program.

PARKER MUSIC COMPANY, 140 West 42nd St., New York City.

SLIDES READY

On the Farm in Old Missouri

The most beautiful ever made for a song. \$5.00 per set, none free.

Send for professional copy to-day.

CONTINENTAL MUSIC CO., Broadway and 28th Street, New York.

HAVE YOUR MUSIC PUBLISHED ON ROYALTY.

Send us a good poem, a good melody or a complete work. We have no favorite writers. All have equal chance. All letters answered promptly.

PIONEER PUBLISHING CO., 518 Baltimore Bldg., Chicago, Ill.

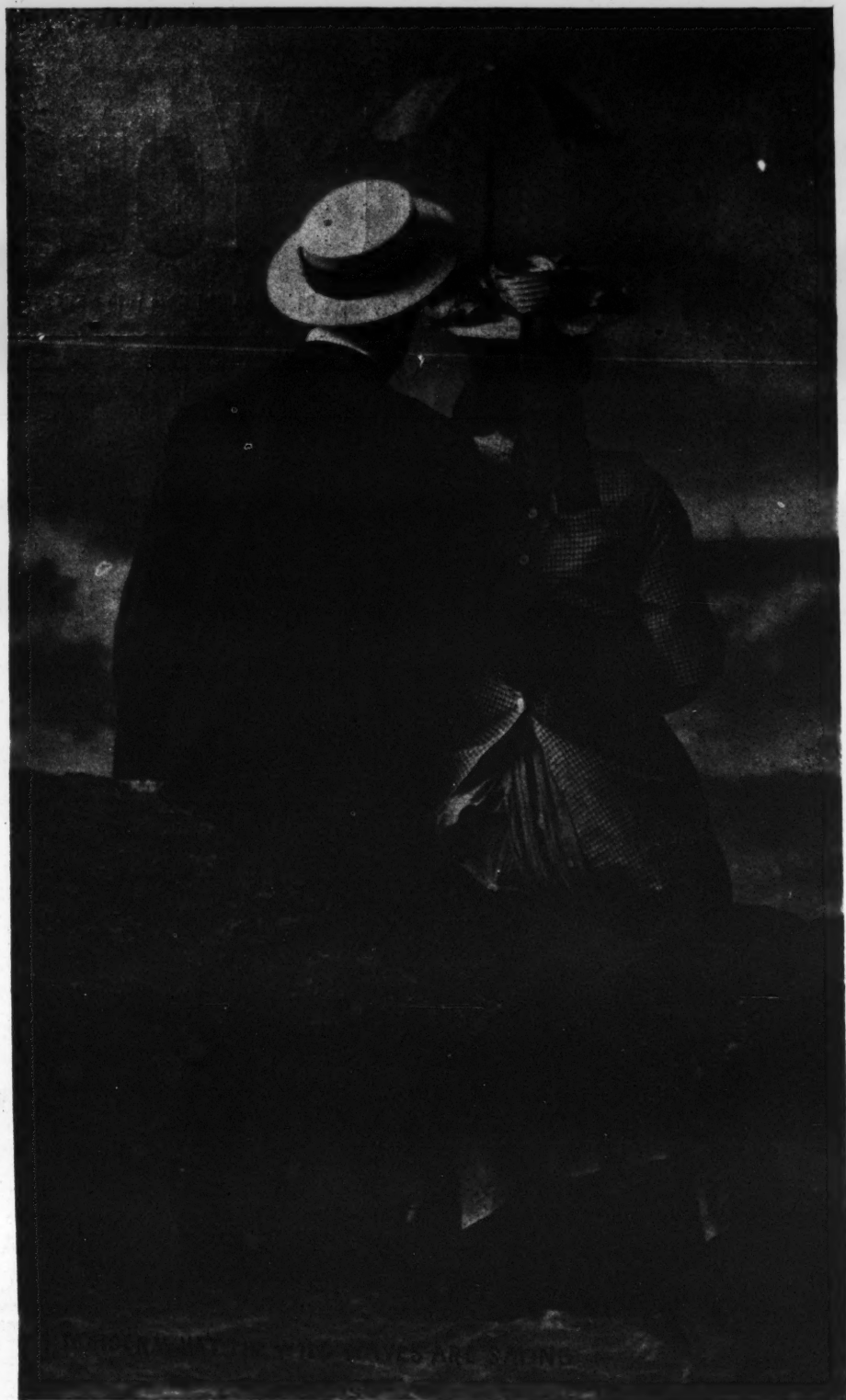
In answering these advertisements please mention THE MIRROR.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.



Guess who we are?

We're glad to see you're back.

You should see us from the front.

We are a big noise in Vaudeville,
And those who have seen us in our
NEW Act, say we are the candy.

We don't mind telling we are

Bert Van Alstyne and Louise Henry

(Composer of Navajo)

(The Sal Skinner Gal)

Address All Agents

THE PREMIERS OF FRIVOLITY

Raymond Finlay AND Lottie Burke

In "STAGELAND SATIRE."

Of all the entertaining sketches I have seen in many months, that by Raymond Finlay and Lottie Burke, dealing with stage satire, is the best. To begin with,

Mr. Finlay is a true comedian, and I should judge him to be one of the old school, the description of comedian who can turn his hand to anything, be it comedy,

burlesque or "straight work." He is truly amusing, and the satirical work at the expense of well-known stage characters is very well handled. Miss Burke

lends herself to his assistance with good effect, and together the team forms a clever combination that deserves attention.—ROBT. SPEARE in *Telegraph*, Oct. 6, '04.

PERCY WILLIAMS'
Greater New York Circuit

THE ORPHEUM

Fulton St. and Rockwell Place, Brooklyn, N. Y.

THE CIRCLE

Broadway and 60th Street, New York City.

THE NOVELTY

Driggs Ave. and South 4th St., Brooklyn, N. Y.

THE GOTHAM

Fulton Street and Broadway, Brooklyn, N. Y.

Rapidly approaching completion

THE AUDITORIUM

Seventh Ave. and 126th St., New York City.

Now Booking for Next Season.

PASTOR'S

143-147 EAST 14th STREET, NEW YORK CITY.

1865 — 40th Consecutive Year. — 1905

THE POPULAR VAUDEVILLE THEATRE

TONY PASTOR, - - Proprietor and Manager

Continuous Vaudeville

Every Week Day.

Closed Sundays.

A New Show Every Monday.

Constant Change of Program.

THE BEST ACTS, EUROPEAN AND AMERICAN, IN CONSTANT SUCCESSION.

A visit to New York must include a visit to Pastor's—to be a success.

14th SEASON

In Vaudeville, And Always on Top!

GEO. B. **SNYDER AND BUCKLEY** HARRY

MUSICAL COMEDIANS

A MERRY CHRISTMAS AND A HAPPY NEW YEAR
TO ALL OUR FRIENDS.



THIS WEEK'S ATTRACTIONS.

Keith's Union Square.

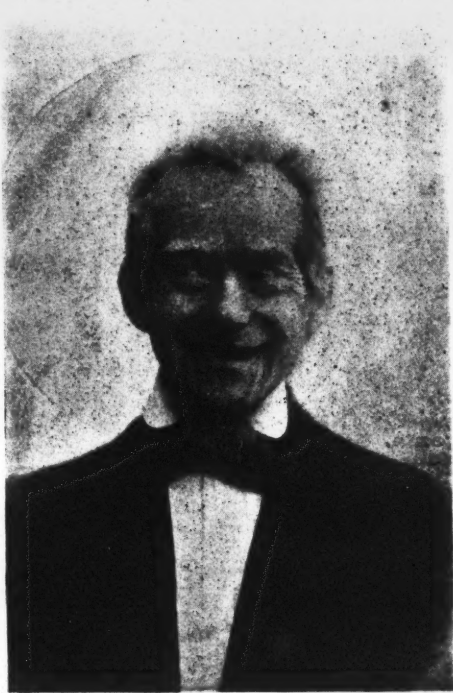
Empire City Quartette, Sugimoto Japanese Troupe, Jennie Yeamans, Maxwell and Simpson, Charles F. Semon, Boston Brothers, Walter C. Kelly, Millman Trio, Hill and Whittaker, Lavender and Tomson, Murphy and Francis, biograph. Emmett Devoy and company head the bill.

Pastor's.

Bailey and Madison, Weston and Raymond, Louise Arnott and Tom Gunn, Emerson and Omega, Clark and Florette, Walter G. Brown and Ellis Sisters, the D'Elmars, John F. Clark, George and May Woodward, Gilkey and Dumont, Jack and Kitty Demacos, Manning Twin Sisters, Mr. and Mrs. Al. G. Belford, Keene, vitagraph.

Proctor's Twenty-third Street.

John W. Ransone, Gillett's dogs, Sherman and De Forrest, Eight English Girls, Majestic Musical Four, Nelson-Farnum Troupe, Lillian Carl-



THOMAS J. RYAN.

smith, Stinson and Merton, Zimmer, Barry and Wilson, Great Chick, Add Hoyt, Blodgett Sisters, motion pictures.

Proctor's 125th Street.

Friends, with William J. Kelley and Beatrice Morgan in the leading roles. Olio: The Valdres, La Belle Blanche, Michael Braham and "Micky," Smith and Baker, motion pictures.

Proctor's Fifty-eighth Street.

John W. Ransone, Seven Grunatho Sisters, Staley and Birbeck, Le Roy and Clayton, Reno and Richards, Holcombe, Curtis and Webb, Sallie Stembler, Parker's dogs, Helen Scholder, Manning and Drew, motion pictures.

Proctor's Fifth Avenue.

D'Arcy of the Guards, with Edwin Ardin and Isabelle Evesson in the leading roles. Vaudeville: Sig. Germain, Sallie Stembler, Mr. and Mrs. Swickard, Freres Griff, Mile. Zoar, Seville Sisters, motion pictures.

Hurtig and Seamon's.

George Fuller Golden, Foy and Clark, McCabe, Sabine and Vera, Athos Family, Crawford and Manning, Lotta Gladstone, Walter Daniels, Gorman and West, vitagraph.

Circle.

Ireland's Own Band, with Lillian O'Mara, the Kelly Trio, and James Brady as soloists; Rosario Guerrero, Mason, Keeler and company, Sydney Grant, Green and Werner, Rosalre and Doretto, vitagraph.

Yorkville.

Frank Bush, Raymond and Caverly, Tony Wilson and Heloise, Mile. Amoros, Saona, the De Witts, Reata Winfield, Besnah and Miller, vitagraph.

Hammerstein's Victoria.

Paul Conchas (second week), Emmett Corrigan and company, John Ford and Mayme Gehrue, Smith and Cook, Louis Simon, Grace Gardner



REDFORD AND WINCHESTER.

and company, Charlie Case, Zeno, Carl and Zeno, Orpheus Comedy Four, Colby and Way, Walters and Price, vitagraph.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Robert Hilliard and company gave a charming performance of No. 373. Will H. Murphy, Blanche Nichols and company held over for a second week, again brought down the house with their screamingly funny skit, From Zaza to Uncle Tom. James J. Morton had to follow this act, but he managed to hold his own, as usual. Calcedo, the wonderful wire performer, made his reappearance in America, and repeated his astounding performance with the greatest possible success. There is no performer in the world in his line who can compare with him. Sherman and De Forrest made a big laughing hit in the revised version of their farce, Marie Narella, the Irish soprano, fresh from the St. Louis Fair, would have done better if she had confined herself to the singing of distinctly Irish songs. She has a fair voice, but did nothing out of the ordinary. Other numbers were by Albert Bellman and Lottie Moore, Crowley and Foley, Valveno Brothers, Billy Carter, Margaret Scott, Ed. Nicander, Professor Waters, and the biograph.

PASTOR'S.—Frank Bush topped the bill, and made the Pastorites laugh as he used to in the good old days. The Orpheus Comedy Four repeated previous successes. Genaro and Theol scored with their fine acrobatic act. The Sully Family were very amusing in An Interrupted Honeymoon. Hathaway and Walton sang cleverly. Princess Chiquilla and Newell were as good as ever. Carlo's dogs, Miles and Nitram, Gregory and Wood, John and Carrie Mack, the World's Great Barkers, Musical Huehn, and the vitagraph rounded out the bill. Business excellent.

PROCTOR'S FIFTH AVENUE.—An American Citizen, originally played by Nat Goodwin, afforded Edwin Arden an unusual opportunity to show his sterling worth, and again he was equal to the task. This actor is going on week after week, doing splendid work, and so far this season he had not made a failure. He was ably supported by Isabelle Evesson, Alice Chandler, Gertrude Berkley, Marion Berg, Douglas Flint, H. Dudley Hawley, Wallace Erskine, Riley Chamberlin, Little Jennie Turner, and others. The star of the olio was Lillian Carlsmith, the concert contralto, who made her vaudeville debut. She sang three songs acceptably, but did not create a furor. Harry B. Lester played two of the Proctor houses, and scored with his stories and imitations. Other vaudeville numbers were Fred Zobel, Parker's dogs, Daly and Devere, Carmen Sisters, Drummers' Quartette, and the motion pictures.

HAMMERSTEIN'S VICTORIA.—Paul Conchas, the European juggler and strong man, made his first appearance in America and scored a decided success. Mr. Conchas is a man of remarkable physique, and in spite of his size, is very graceful.

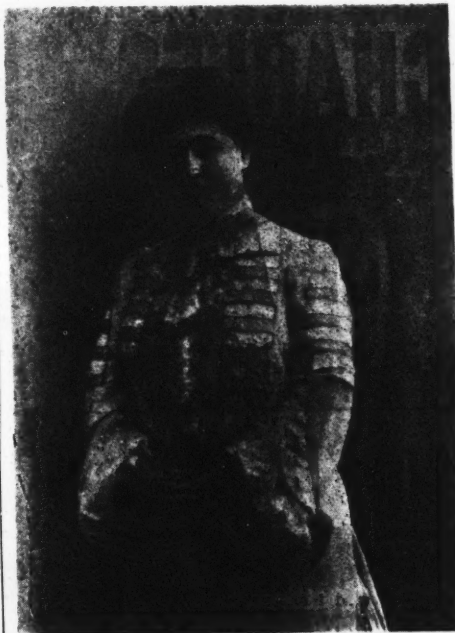


Photo. Feinberg, N. Y.

MARY RICHFIELD.

(Mrs. Thomas J. Ryan.)

He uses a stage setting that looks like a military camp, and wears the costume of a cavalry officer. The effect of his entrance is striking, and he performs a number of tricks before removing the more cumbersome part of his elaborate uniform. He was assisted by a comedian dressed as a private, and began by lifting him and supporting him on his chin, while the man discharged a rifle. He then supported on his chin an immense apparatus consisting of two wheels and the shaft of a gun carriage, which called for a lot of skill and strength. A number of stage hands hauled away on the end of a rope and raised a fully mounted cannon, apparently of great weight, which Conchas supported on his chin. He next did a number of very difficult tricks with cannon-balls, and did still more astonishing stunts with Krupp shells, alleged to weigh 117 and 168 pounds respectively. He caught a number of cannon-balls on his neck, and that were thrown quickly by his assistant, and finished by catching on his vertebrae a shell balanced on the end of a plank, which was thrown by his jumping on the other end of the board. His encore is the most startling thing in the act. There is a sort of gutter suspended from the flies, with a curve at the end, and down this came a number of cannon-balls, which, striking the curve in the runway, were thrown high in the air. Conchas allowed them to hit him, one after another, in the spot where the average citizen buttons the back part of his collar. The performance, taken as a whole, was one of the most remarkable ever seen in this city, and it was received with great enthusiasm at every performance. Conchas' helper is a good comedian, and raised many a hearty laugh during the act. The bill was headed by George Fuller Golden, whose stories of his friend "Casey" brought laughs by the score. Mr. Golden's friends were out in full force, and they gave him a welcome that must have warmed the cockles of his heart. Ella Bradna, who appeared by arrangement with Barnum and Bailey, did several remarkable equestrian feats, and the Kauffmann Troupe scored with their bicycle riding. Other excellent turns were given by S. Miller Kent and company, in Just Dorothy; the clever Empire City Quartette, with parodies by Harry Cooper; jolly Fanny Rice, Bailey and Madison, Mr. and Mrs. Jimmie Barry, Hathaway and Walton, and the vitagraph. Business was splendid throughout the week.

YORKVILLE.—Melville and Stetson, with their amusing sketch and their gorgeous gowns, headed the programme and pleased their admirers immensely. A. O. Duncan had some new and timely gags on current topics that took well. The programme also embraced Blockson and Burns, Mr. and Mrs. Harry Thorne and company, Fleurette De Mar, the Theodore Morse Trio, Herbert's dogs, and the animated views.

CIRCLE.—Emmett Corrigan and company, in the strong melodramatic playlet, Jockey Jones, scored an emphatic hit, and curtain calls were numerous after the stirring final scene. R. J. Jose was seen for the first time this season, and his remarkable voice, heard in some fine ballads,

brought him hearty encores. The Eight Colins, dancers; the Ten Ichl Troupe, Charlie Case, with his amusing monologue, and James H. Cullen, the popular topical vocalist, were also well received. Lloyd's dogs, a European act, made its first appearance here and scored. The troupe includes several bear-keepers, and all are well trained. May Yohe, the Melani Trio, the Everett Trio and the vitagraph were also in the bill.

PROCTOR'S TWENTY-THIRD STREET.—The long and diverting programme included the Champagne Dancers, Webb's seals, James Thornton, Sig. Germain, Greene and Werner in their fine sketch, Babes in the Jungle; Harry Roche's Circus, Stephan Graitan, assisted by Marion Longfellow in the cleverly written farce, Locked Out at 3 A. M.; Smith and Fuller, Charles Hera, Mr. and Mrs. Arthur Young, Markey and Moran, Dill and Ward, and the motion pictures.

HURTIG AND SEAMON'S.—McWatters and Tyson and their little company headed the programme and gave entire satisfaction. Others who scored were John Ford and Mayme Gehrue, Reno and Richards, the Dollar Troupe, Harry Thomson, Leona Thurber, Brown, Harris and Brown, and Dixon and Holmes. New vitagraph views were shown.

PROCTOR'S 125TH STREET.—Captain Impudence was given an excellent presentation last week by the stock company, with William J. Kelley and Beatrice Morgan, Gerald Griffin and Bessie Barisciale in the principal roles. The olio embraced Lillian Carlsmith, Harry B. Lester, Wink and Mack, Helen Scholder, and the motion pictures.

The Burlesque Houses.

DEWEY.—Tom Miner's Bohemian Burlesquers, including Gardner and Wakefield, Henshaw, Franssion and company, and Gilday and Fox, presented A Day at the Races in an entertaining manner, drawing big houses. This week, Sam Devere's company.

GOTHAM.—The Utopians furnished the entertainment and scored heavily with the Harlemites. This week, The Brigadiers.

LONDON.—The American Burlesquers, headed by Lottie Gilson and Billy Hart, attracted large crowds. This week, New York Stars.

MINER'S BOWERY.—Weber's Dainty Duchess, with burlesque and vaudeville, gave a lively entertainment. This week, Blue Ribbon Girls.

MINER'S EIGHTH AVENUE.—The Brigadiers, in A Wise Guy, the cast being headed by Edmond Hayes, were heartily welcomed and endorsed. This week, Trocadero Burlesquers.

A. N. P. U. FAVORS LICENSES.

James L. Barry, representing the Actors' National Protective Union, was a member of a committee, including representatives of the Eccentric Firemen's Association, the Cigarmakers' Union and other trades, who called upon District Attorney Jerome on Wednesday last and told him that they were in favor of having theatrical agents licensed under the new employment agency law. The agents, it is said, are willing to pay the license fee, but are averse to having their books examined. It is probable that an arrest will be made soon, so that the matter can be aired in the courts.

KELCEY AND SHANNON IN A SKETCH.

Herbert Kelcey and Effie Shannon have been booked by M. S. Benthall to open in vaudeville in Chicago about the middle of January. They will continue in the vaudeville field until their new play is ready.

REDFORD AND WINCHESTER.

Redford and Winchester, whose pictures appear above, have met with phenomenal success in all the principal cities of Europe and America. They have successfully combined dexterity and skill with comedy so cleverly that they have an act that stands in a class by itself. They are

RITA MARIO.



Photo. J. E. Purdy and Co., Boston.

Of the girl violinists who tour the country, none has acquired greater vogue than Rita Mario, who has been equally successful in vaudeville and concert work. The critics have been most enthusiastic about Little Miss Mario's work everywhere she has appeared. After a concert tour of twenty-five consecutive weeks last season, Miss Mario has decided to appear in vaudeville again this season for a limited time. She was headliner last week at the York Theatre, St. John, N. B., where a local paper said of her: "From statements made concerning the young woman's ability, before her appearance here, the public had been led to expect a violinist of more than ordinary skill. Miss Mario's playing has surpassed all expectations. The house should do a record business this week, her act alone being sufficient to draw full houses." Miss Mario's tour is under the direction of George W. Smith, 14 Music Hall Building, Boston, Mass.

engaged this season as the special feature with Hanlon Brothers' new \$50,000 production of Superba, and everywhere the company has appeared so far this season they have scored handsomely.

LEWIS AND RYAN SIGN CONTRACT.

Tom Lewis and Sam J. Ryan have signed a contract with George M. Cohan and Sam Harris for a term of five years. They will remain with Little Johnny Jones for this and probably next season, but Mr. Cohan is already at work on a comedy in which they will be starred later on, playing characters exactly fitted to them.

VAUDEVILLE IN BROOKLYN.

Ireland's Own Band proved such a strong attraction at the Orpheum that it was held over for a second week, and the business kept up splendidly. Lillian O'Mara, the Irish "Trough," changed her selections, and again won warm approval. The Kelly Trio and James Brady were also applauded, while the band evoked much enthusiasm. The rest of the bill was up to the usual standard. The biggest horse act ever shown in vaudeville in this city was put on by the Herzog Brothers. Twelve beautiful stallions were put through their paces in a most skilful manner, and they made a pronounced hit. York and Adams, Rosario Guerrero, Sydney Grant, Rosalre and Doretto, and Earle and Earle made up the rest of a fine bill. This week's bill includes R. G. Knowles, Richard Buhler and Company, Ten-Ich Troupe, Milani Trio, R. J.



Photo. Feinberg, N. Y.

PHIL AND NETTIE PETERS

Since leaving vaudeville these clever artists have been scoring a tremendous laughing success with Johnny and Emma Ray, in Down the Pike. Mr. Peters' German character work with this company differs from anything ever attempted by German comedians. Mr. Peters has been winning great praise for the elaborateness of her gowns as the Johnny and Emma Ray. They have canceled fifty-two weeks' booking in Europe, commencing next June, in order to fulfill an engagement with Mr. Ray next season.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

WARD and CURRAN

Booked entire Season of 1904-5 in new version of
THE TERRIBLE JUDGE

MANAGERS TAKE NOTICE

In preparation, new departure in Vaudeville, a **travesty on Irish Dramas**; twenty minute sketch, all characters portrayed by Ward and Curran. **Look out for later announcement.**

Permanent Address, Harrison Ave., Van Nest, New York City.

A NEW TOP LINE ACT IN VAUDEVILLE.

Bert Van Alstyne and Louise Henry

(Composer of Navajo)

(Original Sal Skinner Gal)

Look for us in Christmas Number of MIRROR.



DUKE

MAE

JOHNSON AND WELLS

(and Baby Helena)

The Colored Criterion Singers and Dancers.
 THE SUCCESS OF SEASONS.

A BIG SUCCESS!

PHIL W. PETERS NETTIE

WITH

Johnny and Emma Ray, Down the Pike

Direction of E. D. STAIR.

FRED NIBLO

"The American Humorist."

Xmas Greetings. "Peace on earth—good will to men." Also the women and children. Keith's Beautiful Theatre, Boston, this week.

Vaudeville Performers, Attention!

"JOHNNIE" Le FEVRE, of ST. JOHN & LeFEVRE, has issued a very handy little Booklet in the shape of a vest-pocket "VAUDEVILLE GUIDE" containing the names and addresses of all the VAUDEVILLE MANAGERS and AGENTS in the United States and Canada, also the date of every Monday in the current year. Over 3,000 now in use by LEADING VAUDEVILLE ARTISTS, who find the "VAUDEVILLE GUIDE" indispensable in booking OPEN TIME. Sent to any address, postpaid, on receipt of 12c. in stamps. (Amateurs, 50c.) Address ST. JOHN & LeFEVRE, as per route, or 184 West 37th St., New York.

"HAS LEADING PLACE IN VAUDEVILLE FIELD."

Mme. Slapoffski

(nee FRANCES NEILSON)

ENGLAND'S GREATEST PRIMA DONNA SOPRANO.

Address M. B. CURTIS, as per route.



JAMES E. McCOY AND MISS BESSIE JACKSON

Special Vaudeville Feature.

DEM'S DEM. 2d Season Van Dyke and Eaton (Ollie Eaton) Co.

F. MACK, Manager.

"Those Mysterious Fellows,"

LATIMORE and LEIGH

AT LIBERTY

For Vaudeville or first-class road attraction. Strong Feature Act. Both Play Parts. Address 227 West 135th St., New York City.

IT HAPPENS IN ONE.

AL. W. MADDUX AND PROUTY C. G.

Only Four Weeks Open Until June (Jan. 2, 9, 16 and 23).

WM. MORRIS DID IT!

Starring next season in a new melodrama by Geo. Totten Smith and Al. W. Maddux.

CHARLES HORWITZ

Author of the best one-act comedies in Vaudeville. "A Horse on Hogan," "The Two Senators," "Rogan's Luck," "A Strange Boy," "The Electric Boy," "Mrs. Murphy's Second Husband," "The Widow Wise," "A Medical Discovery," "A Matrimonial Substitute," "A Day of Excitement," "A Rustic Romeo," and many other hits.

For terms on sketches, monologues and plays, address

Care JOS. W. STERN & CO.

CHARLES HORWITZ, 34 East 21st St., New York.

THE PERFECT MAN

Francis Gerard

The Herculean Gymnast.

Care of Mr. Keith's Theatre, Boston, Mass., for next few weeks.

AUTHORS

of one-act plays, sketches, monologues, etc., of which they desire to dispose, and Vaudeville artists who are in need of new material, communicate with

THE VAUDEVILLE AUTHORS' BUREAU, 265 East Rich St., Columbus, Ohio.

"COMING FAST, BOYS."

Bissett AND Scott

Expert Wooden Shoe Dancers.

Big success with Johnny and Emma Ray in "Down the Pike." Last few weeks scored big hits at Circle, Yorkville, Hammerstein's and Orpheum Theatres. Rest of season in vaudeville



Next Season with Klaw & Erlanger's Ham Tree.

Address All Good Agents.

THE MASTER OF MERRIMENT

CHARLES ERNEST, LL.D.

(Leading Laugh Distributor.)

The Season's Success in Monologue.

McMAHON AND CHAPPELLE

Will be seen the remainder of the season in their feature act,

McMAHON'S MINSTREL MAIDS AND WATERMELON GIRLS

TIM McMAHON, Manager, 12 Third Street, Bordentown, N. J.

Will C. Youngs AND L. May Brooks

A Big Musical Act in One.

Booking dates.

Permanent address, Hannibal, Mo.

BROWNING, WELP & CO.,

In the Only, Original Miniature Musical Comedy

THE WIDOW WISE, by Charles Horwitz.

Nine changes of costume; four musical numbers; refined comedy; 22 minutes. Beatie Browning and Wm. C. Welp, identified early in season as Browning Sisters & Co., are assisted by the prima donna soprano, Fanny Frankel. A big hit everywhere. Weeks of Jan. 16 and 23 open.

Address WM. C. WELP, 2653 3rd Ave., N. Y.

J. A.

ELOISE

Murphy AND Willard

Coming East again, bigger laugh than ever. Wait for us!

"Have a Doughnut?"

BERT HOWARD and LEONA BLAND

"THE STAGE MANAGER," The latest laughing hit of a season.

Dec. 19, Keith's, Providence; Dec. 26, Keith's, Boston; Jan. 2, Portland, Me.; Jan. 9, Mechanics', Salem, Mass.; Jan. 16, Pastor's, New York; Jan. 23, Garrick, Wilmington, Del.; Jan. 30, Maryland, Baltimore.

"THE STRANGE BOY" always in demand.



JOE, MYRA, BUSTER and KEATON

Buffalo Inquirer says: "The Keatons do the best rough act that ever came to Buffalo."

The Original BUSTER at Keith's Prospect, Cleveland, this week.

The best of all Comedians, be they great or small. Is little BUSTER Keaton, He's the Daddy of them all. And his little Brother JINGLES, From the Keaton Family Tree, Is a Natural Born Comedian, And as funny as can be— For this little JINGLES was a born Comique, And the Managers will soon be saying: Will you stay another week? —MARION AND DEAN.

All Soloists. All Play Parts. At Liberty Jan. 1, and later open

TROCADERO QUARTETTE

for Farce Comedy, Extravaganza, Minstrel or Burlesque Co.

Address per route, Quinlan and Wall Minstrels, or MIRROR, JOE BIRNES, Rep.

MAJESTIC MUSICAL FOUR

COLLINS, TERRILL BROS. and SIMON.

Proctor's 23d Street, this week.

Joe, Lloyd's dog, Exposition Four, Hooker and Davis, and Herwig Brothers horses (second week). The Metropolitan Operatic Quartette last week headed Hyde and Behman's bill, and they scored heavily. Others who won approval were McCabe, Sabine and Vera, Royal Family, English Girls, Cook and Sylvia, Foy and Clark, Lotta Gladstone, and Crawford and Manning. This week a good bill is in vogue.

Watson's Cozy Corner and Keeney's Fulton Street are both offering good attractions for this week.

VAUDEVILLE JOTTINGS.

The Orpheum people are considering the advisability of building a theatre in St. Paul, having been greatly encouraged in that direction by the success of their house in Minneapolis.

Jimmy Barry sang a new comic song at Hammerstein's Victoria last week, called "My First Offense," which met with immediate favor.

The Girl in the Auto, written by Edward Luzzel and presented by Mr. Luzzel and his own co., will be given its initial performance at Proctor's Twenty-third Street Theatre on Wednesday, Dec. 21, at 10.30 A.M. It is expected that a number of managers and agents will be present, as Mr. Luzzel has made unusual preparations for the event.

Edmond J. Norris, who has been abroad for nearly a year with the big spectacular act known as A Fireman's Christmas Eve, returned with his co. and outfit last week. The act has been booked for the Proctor Circuit, on which it was first seen; and Mr. Norris is also arranging time in other houses.

A number of performing dogs valued at \$2,000 were killed in a baggage car at Sheboygan, Mich., on Wednesday last. A steam pipe in the car had burst and the animals were scalded to death.

Genaro and Theol sailed for Europe on the "New York" on Dec. 17, and will open at the Casino, Paris, for the month of January. They have Vienna, Berlin, and the Hippodrome, London, to follow.

Dorothy Kent, assisted by her own co., will make her debut in vaudeville in January in a new sketch written by Edward McWade, who has a number of successes to his credit. The new act will be novel in theme and incident, and different from anything Mr. McWade has written.

A temporary canvas roof is to be stretched over the steel skeleton of the new Hippodrome, so that workmen may go ahead with the interior while the outer portion of the building is being finished. Work is being rushed at a tremendous rate, and Thompson and Dundy have set a date in the latter part of January for the opening.

The Adonis Trio (Scanlon, Stevens, and Shuster) have signed for a season of seven weeks with Hurly Burly.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Adair and Dahn—Keith's, Prov., 19-24.
Adams and Taylor—G. O. H., Pittsburgh, 19-24.
Addison and Livingston—Unique, Minneapolis, 19-24.
Adkins, Mlle.—Unique, Indianapolis, 19-24.
Adler, Flo—Temple, Detroit, 19-24, Olympic, Chgo., 26-31.

Ahern and Baxter—Coeur d'Alene, Spokane, 19-24.
Aherne, The—Grand, Joliet, Ill., 19-24.
Albertus and Burke—Empire, Shepherd's Bush, Eng., 19-24, Empire, Cardiff, Wales, 26-31.

ALDRICH, CHARLES T.—Empire, London, Eng., Oct. 24-Dec. 31.

Allen, Searl and Violet—Poll's, Waterbury, Conn., 19-24, Poll's, Hartford, 26-31.

Alline's Monkeys—Trent, Trenton, N. J., 19-24.
Allison, Mr. and Mrs.—Keith's, Cleveland, 19-24, G. O. H., Pittsburgh, 26-31.

Almon, Joe—Joe, San Jose, Cal., 19-24.
Amelia—Manila Family—Boston, Lowell, Mass., 19-24.
American Trumpeters, Four—Castle, Bloomington, Ill., 19-24.

Amos, Walter—Keith's, N. Y., 19-24.
Anderson, Madge—Vaudeville, London, Can., 19-24.
Arenzina and Burke—Empire, Portland, Me., 19-24.

Arnot and Gunn—Pastor's, N. Y., 19-24.
ASHTON, MARGARET—Empire Palace, Edinburgh, Scot., 19-24, Empire Palace, South Shields, Eng., 26-31.

Atalant, La Belle—Empire, Shepherd's Bush, Eng., 19-24, Empire, Cardiff, Wales, 26-31.

Bailey and Madison—Pastor's, N. Y., 19-24, Yorkville, 26-31.

Baker, Peter—Orph., St. Joe, Mo., 18-24, Orph., Denver, 26-31.

Barnes and Washburn—Empire, Seattle, Wash., 19-24.
Barnes, Paul—Keith's, Prov., 19-24.

Barrett Sisters—G. O. H., Indianapolis, 19-24, Columbia, Cincinnati, 26-31.

Barrows and Lancaster—Portland, Port., Me., 19-24.
Barry and Johnson—Empire, Hoboken, N. J., 19-24.
Barry and Wilson—Proctor's 23d St., Me., 19-24.

Basque Quartette—Portland, Port., Me., 19-24.
Bean and Davis—G. O. H., Great Falls, Mont., 19-24.
Belford, Mr. and Mrs. A. G.—Pastor's, N. Y., 19-24.
Cole's, Lynn, Mass., 26-31.

Bell, Digby—Keith's, Prov., 19-24, Keith's, Phila., 26-31.

Bellman and Moore—Keith's, Balto., 19-24, G. O. H., Pittsburgh, 26-31.

BERGERE, VALERIE—Shea's, Buffalo, 19-24, Shea's, Toronto, 26-31.

Bernstein, The—Crystal, Leadville, Col., 19-24.
Blinn, Blinn and Blinn—Orph., Kansas City, 18-24.

Blanche, La Belle—Proctor's 125th St., 19-24.
Blodgett Sisters—Proctor's 23d St., 19-24.

Boises, Four—Keith's, Balto., 19-24, Keith's, Phila., 26-31.

Boston Brothers—Keith's, N. Y., 19-24.
Bradshaw, Charles H.—Garrick, Wilmington, Del., 19-24.

Braham, Michael—Proctor's 125th St., 19-24.
Bright Brothers—Olympic, Chgo., 19-24.

Brittons, The—Poll's, Waterbury, Conn., 19-24.
Brown and Ellis Sisters—Pastor's, N. Y., 19-24.

Brown and Wright—G. O. H., Joliet, Ill., 19-26.
Brown, Harris and Brown—Proctor's, Newark, N. J., 19-24.

Browne, Whistling Tom—Empire, London, Eng., indefinite.

Bubler, Richard—Orph., Bklyn., 19-24.
Burt, Anna—Main St., Peoria, Ill., 19-24.

Burtons and Brooks—Columbia, Cincinnati, 19-24, Olympic, Chgo., 26-31.

Rush De Vere Trio—Columbia, Bklyn., 19-24.
Byron and Langdon—Empire, Cardiff, Wales, 19-24.

Calcedo—Keith's, Prov., 19-24.
Campbell and Caulfield—Empire, Hoboken, N. J., 19-24.

Campbell, Dillon and Campbell—Columbia, St. Louis, 19-24.

Cannfield and Carleton—Orph., Omaha, 19-24.
Capitaine, Alcide—Orph., Kansas City, 18-24.

Carlemlth, Lillian—Proctor's 23d St., 19-24.
Carmen Troupe, La Belle—G. O. H., Indianapolis, 19-24.

Carrie, Mlle.—Unique, Eau Claire, Wis., 12-24, Bijou, Duluth, Minn., 26-Jan. 7.

Carroll, Bobby—Crystal, Rockford, Ill., 19-24.
Carson and Willard—Shea's, Toronto, 19-24.

Carter and Blufford—Mechanics', Salem, Mass., 19-24.
Carter-De Haven Sextette—G. O. H., Chgo., 19-24.

Carter, Mr. and Mrs. Carl—Unique, San Bernardino, Cal., 19-24.

Casand and De Verne—Bijou, Des Moines, Ia., 18-24.
Case, Charles—Victoria, N. Y., 19-24.

Chester, Mlle.—Cook's, Rochester, N. Y., 19-24, Temple, Detroit, 26-31.

Chick—Proctor's 23d St., 19-24.
Clark and Duncan—Olympic, Chgo., 19-24.

Clark and Florette—Pastor's, N. Y., 19-24.
Clark, John F.—Pastor's, N. Y., 19-24.

Colby and Way—Victoria, N. Y., 19-24.
Collins and Hart—Empire, London, Eng., 25-Feb. 12.

Conchas, Paul—Victoria, N. Y., 19-24.
Conway and Leland—London, Eng., 19-Jan. 30.

COOKE and MISS ROTHENT—Coliseum, London, 19-Jan. 14.

Corrigan, Emma—Victoria, N. Y., 19-24.
Crane Brothers—Trent, Trenton, N. J., 19-24.

CRANE, GARDNER, MR. AND MRS.—Orph., Utica, N. Y., 19-24, Mohawk, Schenectady, 26-31.

CRESSY, WILL M., AND BLANCHE DAYNE—Orph., N. Or., 19-31.

Crowley and Foley—Maryland, Balto., 19-24, Keith's, Phila., 26-31.

Dahlia—Leche—Shea's, Toronto, 19-24.
Dallio Sisters—Coles, Lynn, 19-24.

Devo, Emmet—Keith's, N. Y., 19-24.
Dixey, Henry E.—Cook's, Rochester, N. Y., 19-24.

DOHERTY SISTERS—Ronscher, Vienna, 1-31.
Wintergarten, Vienna, Jan. 12-31.

Doherty's Poodles—Empire, Hoboken, N. J., 19-24.
DOWNS, T. NELSON—Wintergarten, Berlin, Germany, 1-31.

Doyle, Dancing—Coeur d'Alene, Spokane, Wash., 19-25, Pantages, Seattle, 26-31.

D's and D's—Dea's, Toronto, 19-24, Main St., Peoria, Ill., 26-31.

Duffy, Sawville and Duffy—Keith's, Prov., 19-24.
Dunbars, Four Casting—Circle, N. Y., 19-24.

Dupont, Mary—Keith's, Balto., 19-24, Keith's, N. Y., 26-31.

Erdy Ballet Troupe, Rose—Madison Sq. Garden, 17-30.
Eldridge, Press—Poll's, Hartford, 19-24, Circle, N. Y., 26-31.

Ellsworths, Four—Crawford's, St. Louis, 18-24.
Emerson and Omara—Pastor's, N. Y., 19-24.

Empire City Quartette—Keith's, N. Y., 19-24.
English Girls, Seven—Proctor's 23d St., 19-24.

Emerald Sisters—Orph., Omaha, 18-24, Orph., St. Joe, 26-31.

Everhart, The Great—Lielich's, Breslau, 1-30.
Exposition Four—Orph., Bklyn., 19-24.

Fadette's Orchestra—G. O. H., Pittsburgh, 19-24.
Falsard, Empire, Frisco, 19-24.

Farley, James and Bonnie—Columbia, Cincinnati, 19-24.

Faucher, Henri—Keith's, Prov., 19-24.
Fields, Happy Fanny—Empire, Holloway, 26-31.

FIELDS, W. C.—Princess, Manchester, Eng., 19-March 30.

Filson and Erol—Orph., Denver, 19-24.
FISHER, MR. AND MRS. PERKINS—H. and B., Bklyn., 19-24, Chas's, Wash., 26-31.

Fiske and McDonough—Empire, Sheffield, Eng., 19-24.
Empire, Nottingham, 26-31.

Fiske, May Isabelle—Proctor's, Newark, N. J., 19-24.
FLETCHER, CHARLES LEONARD—Orph., Minneapolis, 18-31.

Florenz Troupe—Folies Bergere, Paris, France, 1-Jan. 14.

Forbel—Crystal, Marion, Ind., 19-24.
Ford and Gehue—Victoria, N. Y., 19-24.

Foster's Dog—Orph., Kansas City, 18-24.
Fox, Madge—Shea's, Buffalo, 19-24.

Fox and Melville—Empire, Portsmouth, 19-24.
Frank and Bob—Orph., Los Angeles, 19-24.

Frank, Ida—Busch Circus, Berlin, Germany, 12-24.
Frobel and Ruger—Montpellier, France, 5-30, Moulins, Rouge, Paris, Jan. 1-31.

Gardner and Golden—Crystal, Milwaukee, 19-24.
Gardner and Stoddard—Hahna, Orden, Utah, 19-24.

Howard Brothers—Garrick, Wilmington, Del., 19-24.
Howard's Dogs and Ponies—Orph., Los Angeles, 19-31.

Howe and Scott—Columbia, Bklyn., 19-24.
Hoyt, Add—Proctor's 23d St., N. Y., 19-24.

Hughes, Charles O.—Columbia, Newark, N. J., 19-24.
Huntinga, Four—Columbia, Cincinnati, 19-24, Hopkins, Louisville, 26-31.

Ireland's Band—Circle, N. Y., 19-24.
Irving, Isabelle—Proctor's, Newark, 19-24.

Jennings and Jewell—Globe, St. Louis, 18-24.
Johnson and Dean—Lieblich's, Breslau, Germany, 1-31.

Johnson and Dean—Lieblich's, Breslau, Germany, 1-31.
Johanna, SICAL—Tivoli, Sydney, New South Wales, 19-24.

Josselyn Trio—Orph., Los Angeles, 12-24.
Jose, R. J.—Orph., Bklyn., 19-24.

Keatons, Three—Keith's, Cleveland, 19-24.
Keeler, Mason—Circle, N. Y., 19-24.

Keene—Pastor's, N. Y., 19-24.
Kelt and Rusik—Proctor's, Newark, N. J., 19-24.

Kelley, Mr. and Mrs. Alfred—New Dominion, Winnipeg, Can., 12-24.

Kelly, Walter—Keith's, N. Y., 19-24.
Kenna, Charles—Cleveland's, Chgo., 12-24.

Kenyon and De Gamo—Haymarket, Chgo., 19-24.
Kimball and Donavan—Keith's, Balto., 19-24.

Klein and Chiffon—G. O. H., Indianapolis, 19-24, Columbia, Cincinnati, 26-31.

Klein, Otto and Nicholson—Shea's, Toronto, 19-24.
Keith's, Cleveland, 26-31.

Knowles, R. G.—Orph., Bklyn., 19-24.
Kollins and Wilson—Lyceum, Frisco, 19-24.

La Claire and West—Globe, Billings, Mont., 19-24.
Lancaster, Freda—A. and S., Boston, 19-24.

Lane and Susinetta—Lyric, Denver, 19-24.
Larivee and Lee—Plom's, Madison, Wis., 19-24.

La Tell Brothers—Keith's, Prov., 19-24.
Latina, Mlle.—Orph., Omaha, 19-24.

La Tour, Irene—Union Hill, Gloucester, Mass., 19-24.
Cummings, Pitchburg, Mass., 26-31.

Lavender and Tomson—Keith's, N. Y., 19-24.
Layme and Leonard—Hathaway's, New Bedford, Mass., 19-24.

Lawrence, Al—Pavilion, Newcastle-on-Tyne, Eng., 19-24.
Lawrence and Harrington—Colonial, Lawrence, Mass., 19-24.

Lawson and Namon—C. O. H., Chgo., 19-24.
Leonhardt—Crystal, Salina, Col., 19-24.

Le Roy and Clayton—Proctor's 58th St., 19-24.
Le Roy and Woodford—Trent, Trenton, N. J., 19-24.

Le Roy, Lillian—Keith's, Boston, 19-24, H. and B., Chgo., 26-31.

Leslie, Eddie—Unique, Eau Claire, Wis., 12-24, Bijou, Duluth, Minn., 26-31.

Leslie, George W.—Haymarket, Chgo., 19-24.

Litchfield, Mr. and Mrs. Nell—Palace, Bristol, Eng., 19-24.

Lockett, Mattie—Columbia, Bklyn., 19-24.
Lutz Bros.—Proctor's, Albany, 19-24.

Lukens, Four—Empire, London, Eng., Nov. 1-Dec. 30.
McCord, Lewis—Columbia, St. Louis, 19-24, C. O. H., Chgo., 26-31.

McGrath Brothers—Empire, Hoboken, 19-24.
McKinnon and Reed—Olympic, Chgo., 19-24.

McMahon's Watermelon Girls—G. O. H., Indianapolis, 19-24, Columbia, Cincinnati, 26-31.

McWatters-Tyson Co.—Proctor's, Albany, N. Y., 19-24.
Macdonald, James F.—Orph., Omaha, 19-24, Orph., Kansas City, 26-31.

Mack, John and Carrie—Empire, Hoboken, N. J., 19-24.

Macy and Hall—Chas's, Wash., 19-24, Circle, N. Y., 26-31.

Maitland, Madge—Orph., Denver, 19-24.
Majestic Musical Four—Proctor's 23d St., 19-24, Empire, Hoboken, N. J., 26-31.

Manning and Drew—Proctor's 58th St., 19-24.
Manning Sisters—Pastor's, N. Y., 19-24.

Mansfield-Wilbur Co.—Proctor's, Albany, N. Y., 19-24.
Martine Brothers—Mellin, Hanover, 18-31, Scala, Copenhagen, Denmark, Jan. 1-30.

Mathews and Ashley—Portland, Port., Me., 19-24.
Mathews and Harris—Empire, Hoboken, N. J., 19-25.

Marville and Gleason—Vaudeville, London, Can., 19-24.

Maxwell and Simpson—Keith's, N. Y., 19-24.
Meier and Mora—Empire, London, Eng., 19-31.

Mellin and Morris—G. O. H., Pittsburgh, 19-24, Pastor's, N. Y., 26-31.

Minor and Galbreth—Unique, Winnipeg, Can., 19-24.
Monroe, Mack and Lawrence—Shea's, Buffalo, 19-24.

Moore and Littlefield—Temple, Detroit, 19-24, Shea's, Buffalo, 26-31.

Morton and Elliott—Empire, Cardiff, Wales, 19-24.
Empire, Swansea, 26-31.

MOTOGIRL, LA CREATRICE—Levermore Tour, Eng., 1-31.

Mudge, Eva—H. and B., Bklyn., 19-24, H. and S., N. Y., 26-31.

Murphy and Francis—Keith's, N. Y., 19-24.
Murphy and Willard—Metropolitan, St. Paul, 19-24.

Murphy, Mr. and Mrs. Mark—Orph., Denver, 19-31.
Murphy Girls—Orph., N. Or., 19-24.

NABLO, FRED—Keith's, Boston, 19-24, Keith's and Victoria, N. Y., 26-31.

Newell and Niblo—Keith's, Cleveland, 19-24.
Nobles, Milton and Dolly—Poll's, Hartford, Conn., 19-24.

Norton and Nicholson—Poll's, Springfield, Mass., 19-24.
Nugent, J. C.—Hathaway's, New Bedford, Mass., 26-31.

O'Mara, Lillian—Circle, N. Y., 19-24.
ONRI, ADELE PURVIS—Toronto, 19-24.

Orpheus Comedy Four—Victoria, N. Y., 19-24, Keith's, Phila., 26-31.

Parker's Dogs—Proctor's 58th St., 19-24.
Parker's, The—Shee's, New Bedford, Mass., 19-24.

Pascoe and Wilcox—Trent, Trenton, N. J., 19-24.
Pattersons, Bounding—Coliseum, London, Eng., 19-Jan. 18.

Pierce and Malice—C. O. H., Chgo., 19-24, G. O. H., Indianapolis, 26-31.

Powell's Marionettes—Maryland, Balto., 19-24.
Prevost and Prevost—Proctor's, Newark, N. J., 19-24.

Quigley Brothers—Haymarket, Chgo., 19-24.
Radford and Valentine—Empire, Wolverhampton, 19-24.

Radford and Valentine—Empire, Wolverhampton, 19-24.
Ransome, John W.—Proctor's, 23d and 58th sts., 19-24.

Rapo Sisters—Shea's, Buffalo, 19-24.
Rastus and Banks—Palace, Hull, Eng., 19-24, Empire, Leeds, 26-31.

Raufman, Reba—Alhambra, London, Eng., indefinite.
Reel and Shaw—Omaha, 26-31.

Reed and Richards—Proctor's 58th st., 19-24.
Reynard, Ed F.—Pavilion, Glasgow, Scot., 19-24.

Rice and Prevost—Shea's, Toronto, 19-24.
Rice, Fanny—Chas's, Wash., 19-24.

Richardson, Leander—Boston, Lowell, Mass., 19-24.
Howard, Boston, 26-31.

Ring and Williams—Earl, Pueblo, Col., 19-24.
Rio Brothers—Empire, Hoboken, N. J., 19-24.

Roberts, Four—Broadway, San Diego, 19-Jan. 1.
Rossaire and Doretto—Circle, N. Y., 19-24.

Russell and Buckley—Chas's, Wash., 19-24.
RYAN, THOMAS J., AND MARY FIELD—Haymarket, Chgo., 19-24, Columbia, St. Louis, 26-31.

SABEL, JOSEPHINE—Haymarket, Chgo., 19-24.
Sato, O. K.—Apollo, Vienna, Austria, 1-31.

Saville Sisters—Proctor's 5th Ave., 19-24.
Schilder, Helen—Proctor's 58th St., 19-24.

Seebach—Chas's, Wash., 19-24.
Semon, Charles—Keith's, N. Y., 19-24, Maryland, Balto., 26-31.

Shaw, Allen J.—Trent, Trenton, N. J., 19-24, Garrick, Wilmington, Del., 26-31.

Sheridan and Forest—Boston, Lowell, Mass., 19-24.
Howard, Boston, 26-31.

Sherman and De Forrest—Proctor's 23d St., 19-24, H. and S., N. Y., 26-31.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

The ORIGINAL and ONLY
MAGIC KETTLE ACT

As played with pronounced success at the Palace, London; Alhambra, Paris; Palace, Glasgow; Hansa, Hamburg; Johannesburg and South Africa.

This is the ORIGINAL Magic Kettle Act as produced by

MR. JOSEF YARRICK

at the EDEN MUSEE, NEW YORK CITY, APRIL 18, 1904, following which engagement THIS ACT BROKE ALL RECORDS for long runs on the different vaudeville circuits. MR. YARRICK opens on the Poli Circuit, January 9, 1905. Eight Companies now playing in America, England and on the Continent.

PROTECTED BY INTERNATIONAL COPYRIGHT.

Address MAGIC KETTLE, 537 Fifth Ave., New York City, Telephone 2310-38. Cable Address, Radaero. N. Y. Western Union Code. HATCH, KEENER & CLUTE, Attorneys, 100 Broadway, or WILLIAM MORRIS, 43 West 28th Street.

A DECIDED NOVELTY.

DOROTHY KENT and CO.

IN A NEW ACT by Edward McWade.

MANAGERS, LOOK FOR US ABOUT JAN. 23.

I have for sale 20 weeks commencing Oct. 9, 1905.

LOTTA GLADSTONE

Address WM. MORRIS.

— A MERRY CHRISTMAS TO ALL —

FROM

"The American Midget Comedian"

Will Archie

Late of "BIRD CENTER," formerly with Weber and Fields.

NOW playing

VAUDEVILLE DATES

For Time, Address ROBERT GRAU 53 WEST 28th STREET, NEW YORK CITY.

MR. JAMES MOONEY

AND

MISS IDA HOLBEIN

IN

A Grotesque Singing and Dancing Offering

Time of Act 16 Minutes

"THE NARROW FELLER"

Chas. F. Semon

(LATE OF FALKE AND SEMON)

Booked solid until June 1st. Wm. Morris, Agent.

"On Duty," Hammerstein's Victoria, Jan. 2d. (Return Date.)

THE MUSICAL LAUGH MAKERS.

FRED ECKHOFF AND GORDON ANNA

In Twenty-four Minutes of Solid Laughs and Applause. Away from all others—real music and clean comedy.

Address WM. MORRIS.

THE MINSTREL BOYS

MITCHELL and MARRON

Why not book the Originators instead of Imitators?

You can see this act twice a day
 at PROCTOR'S 23d STREET,
 CHRISTMAS WEEK.

Grand Street Parade, Wednesday, Dec. 28, 11:45 a. m., if clear.

Re-appearance in America after a 5-Years' Tour of the World

New **Valdare's Company** New

—OF—

2 Ladies **COMEDY TRICK BICYCLISTS** 2 Gents

Introducing a new departure in Comedy Trick Cycling that has made a big hit abroad, and a few hair-raising tricks that are guaranteed to be a big talk on this side. Proctor's Circuit: Dec. 19, 125th Street; Dec. 26, 5th Avenue; Jan. 2, Proctor's, Albany; Jan. 9, 23rd Street; Jan. 16, Proctor's, Newark.

Managers desiring something New, address

IDA M. CARLE, Room 708, St. James Bldg., New York.

VICTOR MOORE and EMMA LITTLEFIELD

PRESENTING

Change Your Act or Back to the Woods.

The original bare stage "Vaudeville rehearsal act." Booked solid till May. Have laid off eight weeks in three years and a half. That's working some. Always up to date; something new in the act every trip.

We open at the Palace, London, in June, for an indefinite run.

"FIREWORKS."

Not fixed by any original fixer, but just original. Supper-show players going into the business can get some good ideas from us. If you can not buy an idea, steal it. It's cheaper, but it makes you look cheap, too.

Keep your armor on; you may need it; but remove the specs. We wish to thank Managers who have protected our rights in refusing to play a pirated version of our act.

Address WM. MORRIS, Agent.

A. O. DUNCAN

Vaudeville's Cleverest Ventriloquist

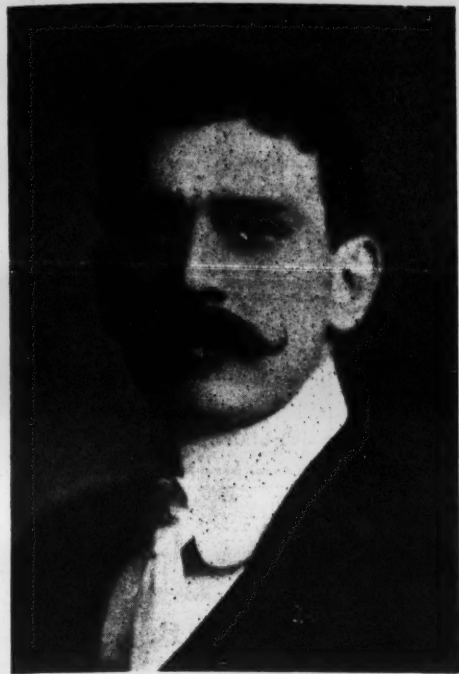
THE COMEDY LAUGH LOOSENERS!

HOYT and WALLER

Act better than ever. New Songs, Dances and Wardrobe. Time open.

Address Agents, or per address, 241 E. 13th St., New York.

PHIL HUNT.



Phil Hunt is pictured above. For three seasons he has been managing and making money with Down by the Sea. Next season Mr. Hunt will have three new attractions under his control. The first and most important will be staged in New York city next Spring, under the title of Hearts of Gold, written by Jay Hunt, of Boston, Mass. A new play, written by Hal Reid, entitled The Wicked World, will be placed on tour, and a third play, The Jewess, will be booked in the popular-price theatres. This last named production is an original up-to-date melodrama of New York life. After this season Down by the Sea will be placed in stock and repertoire.

BELASCO'S WASHINGTON PLANS.

It is said in Washington that David Belasco may have a permanent theatre there in the near future. He finds that he will be obliged to spend a very large sum of money in order to fit up the local Convention Hall, where he had planned to offer the first production of Adrea, Mrs. Leslie Carter's new play, in a manner to comply with all the arrangements necessary for the permanent safety and convenience of the hall.

In this case he will have a Winter company there, to be known as the Belasco Stock company.

Mr. Belasco, through friends in Congress, is also planning for the passage of bills designed to affect the importation of certain classes of theatrical talent, such as foreign ballets, etc. The bill will also provide for the direct payment of duties upon scenery imported to the United States for theatrical productions.

ETHEL BARRYMORE'S MATINEE.

Ethel Barrymore's friends filled the Herald Square Theatre Thursday afternoon at a special matinee of The School Girl, which was given in her honor, and to which she was allowed to invite all she wished. Among those present were Sir Charles Wyndham, Mary Moore, John Drew, Mr. and Mrs. David Warfield, George Ade, Mr. and Mrs. Louis Mann, George Cohan, and Ethel Levey. Edna May and her company joined in the enthusiasm of the afternoon, and were heartily appreciated.

STAMFORD OPERA HOUSE BURNED.

Stamford's Opera House, a \$100,000 structure, was destroyed by fire the morning of Dec. 14. For half an hour while crowds watched the theatre burn the fire engines were unable to pump water from the hydrants, which were frozen. The Opera House was owned by James I. Raymond. The fire is supposed to have started from electric wires.

MADAME FULTONI.

Madame Matie Fultoni has arrived in the city, and is enthusiastic over her coming season in the East, she having several novelties in "song cycles," etc., which she will give their first hearings in New York, Boston, and Philadelphia. Madame Fultoni says she rather enjoys the criticisms that have been aimed at her for associating herself with the Angelus Orchestral, as its success has proven satisfactory to both herself and the public. Her season in the West has been quite as successful as her last year's season of thirty-eight weeks, in which she gave 138 recitals, embracing arias and selections from the grand operas, oratorios, with the popular ballads and folk songs, her audiences demanding not only English songs, but German, French and Italian as well. The audiences in the smaller cities, she says, seem to enjoy these selections in the



foreign tongue. People in New York do not fully appreciate the wonderful advance in music and musical tastes outside the large musical centers. Madame Fultoni meets many fine musicians in every branch of the art, and sometimes in the smaller places a graduate of Leipzig and other European schools. She sings mostly from the very best composers and occasionally introduces her own compositions. Her first appearance in New York is with Victor Herbert's Orchestra Sunday night, Jan. 1. The date was originally fixed for Dec. 18, but she could not reach the city in time.

PIPPA PASSES DONE IN CHICAGO.

Hart Conway arranged a dramatic version of Pippa Passes, for which he wrote the music of the lyrics, and produced it on the afternoon of Dec. 8 with pupils of his dramatic school in the Studebaker Theatre in Chicago.

IN BROOKLYN THEATRES.

At the Montauk Theatre the attraction this week is Madame Shumann-Heink in Love's Lottery. The American Princess, presented by Nixon and Zimmermann, is offered at the Broadway Theatre this week.

A Chinese Honeymoon is the attraction at the Majestic Theatre. The Columbia Music Hall offers the burlesque Fiddle Dee Dee and six vaudeville acts this week.

Andrew Mack, in On the Road to Kenmare, is at the Grand Opera House. Cecil Spooner appears as Bob in the play Bob, made famous by Lotta. The entire company support Miss Spooner, and Harold Kennedy has a comedy role which enables him to assist Bob in fine specialties, including a dance. Edna May Spooner, who was unable to appear last week in The Pride of Jennico because of illness, was ably substituted by her sister Cecil, who performed the marvelous feat of learning a sixty-two-page part in one day and appearing in the play throughout the week, while rehearsing her own part in Bob.

The attraction at the Folly this week is Me, Him and I. The comedians, Hickie Watson and Wroth, have just finished a successful week at the Grand Opera House.

The Utopians are at the Star Theatre this week, and will appear in two burlesques, Broke and Broken, and The Yellow Dog. A good olio is offered, and the special feature is the Bottomely Troupe of Gymnasts. From Rags to Riches is the melodrama at the Park Theatre. Joseph Santley plays the leading role.

The Novelty Theatre offers The Westward Son.

Escaped from Sing Sing is produced this week at the Gotham.

At Corse Payton's Theatre The Pace That Kills is presented. Mr. Payton and the entire company appear.

The Unique Theatre stock company is seen in two new burlesques and seven vaudeville acts in their bill this week.

The Lyceum stock company at Phillip's Lyceum Theatre this week support Emma Bell and William C. Holden in The Tide of Life.

VINCENT R. KIRK.

MATTERS OF FACT.

William Corbett has been winning praise from the press, public and managers throughout the country for his clever acting in the character of Heath Desmond in Cohan's Kite. Especial credit is given him for his delightful Irish brogue and his consistent portrayal of the character.

Josephine Clairmont, who plays Terese, the little French maid, in Sherlock Holmes, made her first success as the understudy for Alice in A Runaway Girl, afterward making a hit as Tilly in My Friend from India.

Phantasma, the enchanted bower, is fully protected by copyright and patent in this country and Canada by John W. Sherman, the proprietor of this novelty, which is considered one of the most perfect illusions ever produced.

Two new plays, The Grafters and The Rabbi's Daughter, by Gabriel L. Pollock, author of Ivan the Terrible, are for sale. Terms may be had by addressing Bush Temple Theatre, Chicago.

What good is a wig that does not fit or look natural, or paint and powder that will not work smoothly and blend? Theatrical people who do not know this, can easily have them remedied by calling upon or sending to Chas. L. Lietz, 39 West Twenty-eighth street, New York.

The Evans Costume Company has removed to 221 West Twenty-first street, opposite New Amsterdam Theatre.

M. Ambroster and Sons have a scenic studio in Columbus, Ohio, at 254 South Front street, where has come some fine work in the line of scenery used in recent theatrical productions. They make a specialty of building and painting scenery for theatres and productions, and guarantee a class work.

J. J. Laurie Gordon's agency, 104 Drury Lane, London, deals with the biggest of English firms and does not mislead artists. They are always willing to negotiate for and can place acts that are really big and up to date. Business with them means success.

Jenie Jacobs needs no introduction as a manager of one of London's most important and representative theatrical agencies. She is America's foremost agent in Europe, and can always place from her office in Russell Square, London, high-class American acts.

For professional people the Hotel Hanover in Philadelphia is one of the most comfortable and convenient. It is on the European plan and the cuisine is unequalled. William C. Richardson, for six seasons business manager of Colonel Slinn's Park Theatre, Brooklyn, is the hotel manager, and will be glad to see his old friends and others.

Theatrical people when they want a wig or a toupee made or fitted go to Plucker and Ahrens, who are specialists in that line, and who also have on sale Charles Meyers' grease paint.

Harry Dickeson is doing good work on the road as Benjamin Forman in Sherlock Holmes, under the management of Bothner and Campbell.

Josephine Clairmont is making a success on the road this season as Terese in Sherlock Holmes.

Lotta Gladstone has all the dates she can attend to at present, but announces that she is now booking time for next season.

Cass Staley of Staley's Transformation company, now playing in Europe, sends Christmas greetings to his friends through THE MIRROR.

Eva Westcott and Whistling Tom Browne are doing well in Europe. Mr. Browne's specialty is very popular in London, and Miss Westcott is reported to have scored a hit in a new monologue.

"Frevoli" is in his sixteenth week as a special vaudeville feature with the Murray and Mackey company.

Florence Thropp is now in her third year on the Continent, singing and acting in French, German and English. She is noted for her versatility.

Arthur Arnold, formerly of Caswell and Arnold, has a new act that has made a big success in the European music halls. The team is known as Alba and Arnold.

Frances Hale, of the team Willie Hale and Frances, is an accomplished young woman, who lends her partner valuable assistance in their fine hoop-dancing and juggling specialty. They are prime favorites with the audiences who patronize the best vaudeville houses.

J. W. Gorman's Park Circuit, at 100 Boylston street, Boston, is now booking attractions for the Summer season.

One of the best repertoire companies on the road producing standard plays is Hoyt's big company, under the management of H. G. Allen.

Manager or booking agent wishing an efficient and experienced clerical assistant should address Mrs. Jules Kusel, Denver, Col.

Al Lawrence, the popular American mimetic comedian, has, according to reports received, made a success of the most pronounced kind in England. He is topping the bill everywhere, and will remain abroad for some time.

Annie Ward Tiffany, the well-known character actress, is at liberty for dramatic or vaudeville engagements. She can boast of a very long list of successes, and is inimitable in Irish roles.

Anger and Bauer are among the leading vaudeville agents of London, and represent Frank E. Fallis' enterprises in South Africa. Their London representative is Edwin Volta, who would be very glad to receive communications from American acts of merit who may wish to play foreign dates.

Cadle's and Oswald Stoll's agency, located at 105 and 106 Strand, London, has been the means of introducing many of the successful American acts to European audiences. Harry Cadle will visit America in January, and acts desiring European engagements had better keep their work up to the top notch of perfection while he is here, as he books only the best.

Klein and Clifton are a team of singers and dancers who have established a reputation for themselves in vaudeville by neat and clever work.

A popular institution among theatrical people is Walton's Theatrical Transfer, with offices at 521 West Twenty-fourth street and 1358 Broadway.

Albert P. Robinson, clever in Hebrew and character parts, is with the Thon Shalt Not Kill company this season.

Edward M. FAVOR, with Fisher and Ryley's Glimmering Gloria company, recently made a decided hit in San Francisco.

Edith Sinclair has been doing fine character work as the Cockney maid with the Slipper company.

John C. Fisher's 38th Street company.

Fred J. Wyldman is a first-class Chicago theatrical agent, who has American and English plays for sale and to lease, and furnishes first-class people in all lines of theatrical work.

John Negrescu, now the head of a Chicago hair goods and wig house with a very extensive business, left the stage only five years ago. He was a successful tenor with the Calhoun and other opera companies.

VAUDEVILLE.

CHAS.

INNESS

VAUDEVILLE.

MAUDE S.

AND RYAN

Met with well merited success at Richmond Theatre, No. Adams, Mass., last week. Address WM. MORRIS.

GREENE and WERNER BABES OF THE JUNGLE

Dec. 19, Circle, N. Y.; Dec. 20, Orpheum, Brooklyn; Jan. 2, Victoria, N. Y.; Jan. 9, Yorkville, N. Y.; Jan. 16, open; Jan. 23, Trenton, Trent Theatre; Jan. 30, She's, Buffalo, Feb. 6, Toronto, She's Theatre; Feb. 13, Pittsburgh, Grand Opera House; Feb. 20, Keith's, Cleveland; Feb. 27, Chase's, Washington; March 6, Cook Opera House, Rochester; March 13, Tenor, Detroit; March 20, Chicago; March 27, Minneapolis, Orpheum; April 3, Denver, Orpheum; April 10, Travel to Omaha; April 17, Omaha, Orpheum; April 24, St. Joe, Orpheum; April 30, Kansas City, Orpheum; May 7, New Orleans, Orpheum. From June 1 to Aug. 21, resting at Summer Home, Macatawa Park, Mich. Sail for England Sept. 4.

and toured in a popular operatic vaudeville act of his own. He managed the Reményi concerts in 1892. Mr. Negrescu has established his house at 162 State street, Chicago, where he has a large and increasing theatrical patronage by mail and otherwise.

Florence Hamilton's starring tour this season through New England States has been very successful. She has been seen in plays that have given her wide scope to display her artistic ability and versatility. In every city where she has appeared the local critics are unanimous in their praise of her work, and predict a brilliant future for her.

H. B. Marinelli is a European vaudeville agent who has a record to be proud of. Last year he booked 730 attractions all over the world. The highest salary paid was \$1,750 per week for nine weeks, and the total of the salaries represented by the 730 acts booked was \$750,000. Mr. Marinelli deals only with the best acts and the leading houses, and has offices in London and Paris. He invites correspondence, but wishes performers to confine themselves to unexaggerated facts when describing their acts.

NEW YORK THEATRES.

GARDEN Theatre, 27th St. and Madison Ave. Evgs. 8:30. Mats. Wed. and Sat. 2:15.

HENRY W. SAVAGE Manager

Geo. Ade's New American Comedy, The

13th Big Week

COLLEGE WIDOW

Prices—Nights and Sat. Mat., orch., \$2.00; Ent. 1st Balc., \$1.00 and \$1.50; Ent. 2d Balc., 50c.

Popular Wednesday Mat., 50c. to \$1.

Extra Matinee Christmas and New Year's Day.

BELASCO THEATRE, 42d St., near Broadway

Evgs. at 8:15. Matinee Sat. at 2

WARFIELD

Fourth Month. In the new Comedy Drama.

THE MUSIC MASTER

By Charles Klein.

Extra Matinee Christmas and New Year's Day.

MANHATTAN THEATRE Broadway and 33d St.

Evenings at 8. Matinee Saturday at 2.

HARRISON GREY FISKE, Manager

MRS. FISKE LEAH KLESCHNA

Extra Christmas and New Year's Matinee.

THIRD AVE.—Family Theatre

MARTIN J. DIXON, Lessee and Manager.

AT THE RISK OF HIS LIFE.

Matinees, Monday, Thursday and Saturday.

PASTOR'S 14th St., near 3d Ave.

CONTINUOUS

20 and 30 Cents.

Bailey and Madison, Weston and Raymond, Louise Arnot and Leon Gura, Emory and Clark and Florette, Brown and The Ellis Sisters, D'Elmars, John F. Clark, Geo. and May Woodward, Gilkey and Dumont Demacos.

The Dewey LADIES' MAT. DAILY.

Sam DeVere's Co.

East 14th St.

The Gotham LADIES' MAT. DAILY.

Brigadier Burlesquers

Burlesque and Vaudeville.

125th St. & 3d Av.

OPEN!

Altoona

Johnstown

NEW YEAR'S DAY

Capacity Mat. and Night.

Wire or write.

J. C. MISHLER,

Altoona, Pa.

OPEN TIME

Grand Opera House

Reading, Pa.

WEEK OF JAN. 9 OPEN

Address either STAIR & HAVLIN, or N.

APPELL, Grand Opera House, Reading, Pa.

To Secure To Keep Track of Consult

BURRELLE'S CLIPPING BUREAU

21 West 19th Street, New York

LOUISE VALLENTINE

MOLL

In SHADOWS ON THE HEARTH.

Management of Arthur C. Alston.

EVERHART

THE TIMBER TRAINER

Has contracted a complication of contagious engagements abroad which according to "Managerial Scientists" will require at least 90 weeks of Modern Hoopnotic treatment. The Emment Timber Specialist is now applying the remedy with good results and will very likely be able to sit up and notice work-again-home-again, in the good old summer time of 1906.

Words and Music correctly thus...

Vienna, Hamburg, Berlin, Breslau, Dresden, Leipzig, Köln, Hanover, Düsseldorf, Paris, London, Amsterdam, Brussels, Antwerp, Budapest, München, Graz, Vienna, return and a tour of France and Italy.

Address: he of Forest wood Fame, Wintergarten, Berlin.

Ida Carle

THEATRICAL and VARIETY AGENT

BOOKING FOR SOUTH AFRICA AND EUROPE.

Room 708, 1188 Broadway, N. Y. City.

Ray Gaspard

SMALLEST COMEDY CYCLIST IN THE WORLD

Regards to all friends.

NEWELL and NIBLO

An elaborately uniformed musical act in ONE.

Booked solid till May 15.

A GUIDE TO VAUDEVILLE SUCCESS!

If interested write to

SPARLING and BURK

Dramatic and Musical Authors

Writers, Composers, Inventors and Producers of Sensational Stage

NOVELTIES.

P. O. Box 472, HAMMOND, IND.

GEORGE EVANS

"THE HONEY BOY."

Per. address, White Rate, St. James Building. For time, WM. MORRIS, ROBERT GRAU, and all good agents.

James F. Macdonald

Vaudeville's Artistic Vocalist and Raconteur.

Time all filled to June, 1905. Address Per Route

1 SKETCHES for Vaudeville Work

Generally have one or two on hand.

M. E. LINDEMAN, P. O. Box 344, Brooklyn, N. Y.

"THE JOVIAL JESTER."

HARRY B. LESTER

"Songs—Stories—Impersonations."

For time, address ALL AGENTS.

THE FLORENTINES

By MAURICE V. SAMUELS

A stirring, merry comedy drama with its action laid in the later days of the Italian Renaissance

and Benvenuto Cellini, artist, bravo and man of the world, its pivotal character.

Writes OTIS SKINNER:

"With its tense, poetic story, and its fine imagination it should appeal strongly to a class of readers who seek the better things."

In Florentine red cloth, deckle edged; price one dollar.

BRENTANO'S, Union Square, New York

Literary and Dramatic Work

Done promptly, reasonably, confidentially. French translations absolutely perfect, giving spirit as well as letter in good forcible English.

Translator of The Simple Life,

The Soul of Things, Roger le Honte, La Ballonnette, Etc

Plays Developed into Books.

Five to show.

All work is furnished, typewritten, in triplicate. Low prices for cash.

OLIVE HARPER,

420 W. 28th Street, New York.

"Just Like Home"

New Hotel Cooper

NEW MANAGEMENT.

DAYTON, O.

Near All Theatres.

Recommended by Everybody. Theatrical Special Rates.

DR. STUBBS, Mgr., Dayton, O.

TELEGRAPHIC NEWS

CHICAGO.
Many Plays Find Fair Favor—New Productions—Other Notes.
(Special to The Mirror.)

CHICAGO, Dec. 17.
Christmas bookings in Chicago include Otis Skinner in "The Harvester" at the Grand Opera House, Cecilia Loftus in the Serio-Comic "Governor" at Powers, Fantana at the Garrick, Girl from Kay's at the Illinois, Eva Tanguay in "The Sambo Girl" at the Great Northern, Smart Set at the Columbus, Academy, Heart of Maryland, Criterion, Only a Shop Girl, Bijou, No Wedding Bells for Her.
The bills next week: Studebaker, Olinga, fourth and last week; Illinois, Girl from Kay's, second week; Grand Otis Skinner in "The Harvester"; Powers, "The Eternal Feminine," with Margaret Anglin, second and closing week; Garrick, Fantana, eleventh week; McVicker's, Blanche Walsh in "Kreutzer Sonata," third and closing week; Great Northern, Busy Lizzie, with George Sidney; Columbus, "Wedded and Parted," Alhambra, "Wedded, but No Wife," Bijou, "Span of Life," Academy, "Why Women Sin," Criterion, "Charity Nurse," People's, "East Lynne," Bush Temple, "Players' stock in Frou Frou," La Salle, musical stock in "His Highness the Bey," fourth week; Howard's stock in melodrama; Avenue, stock in melodrama.
Pals, with Hal Davis, Inez Macaulay and James J. Corbett will be at the Academy New Year's week.
Charles Balar of the Players at the Bush Temple was suddenly taken ill last week, and George Loane, the light comedian of the company, blended his part of the lieutenant in Rupert of Hentzau with Balar's Von Tarnheim successfully for several performances.
Only a Shop Girl made a creditable record in spite of Christmas shopping last week, and Lottie Williams seemed to have still a high place among Academy favorites.
Hearts Adrift, with its airship, pleased at the Bijou.
The Daily company will revive The Country Girl for Christmas and New Year's weeks at the Studebaker after giving the Cingalese there for a month. The Girl and the Bandit follows Jan. 9.
A benefit Christmas tree fund for poor people, arranged by "The American," and managed by Harry Atkin, was given at the Grand Thursday with a capacity house. The bill was excellent and the contributors were Frank Stafford, Marie Stone, Blanche Walsh and company, Jefferson De Angellis and Katie Barry, Refane, Charley Grapevine, William Norris, Hengler Sisters, Rose Cushman, Blanch Deyo, George Beban, and May Vokes. Lewis Hooper was stage manager. With Miss Walsh in the prison scene from "Resurrection" were Alexander von Mettel, William Travers, Foster Lardner, William Wadsworth, Richard Earle, Harvey Cassidy, Jessie Dalph, Ethelna Clemens, Isis Maynard, Laura Linden, Henry Vandenhof, Helen Ware, and Charlotte Hamme. In the Fantana scene were Louise Barthel, Grace Wilson, Pauline Le Moine, Lotta Ettinger, Beattie Garrison, Lynn D'Arcy, Dorothy Knight, Nina Clemens, Olive Quimby, and Kathryn Hyland. Jean Calducci and Katherine Cooper appeared with George Beban. George Splink assisted Miss Vokes.
Anne Sutherland, who quietly slipped from public view into a local hospital and remained there for weeks without telling her friends, is out again. She has several plans and plans under consideration, but may decide to go out again in Preston Gibson's Mrs. Erskine's Devotion. Mr. Gibson has rewritten much of the play.
Elizabeth Shober, manager of the Bush Temple Theatre, has returned from New York.
Heart of Maryland will be here three weeks, going to Halsted Street after the Columbus.
Norman Peel, brother of Fred Peel of the Liberty, New York, and last week to look after the interests of Old Kentucky, to open at McVicker's Christmas, for two weeks.
Kurt Eisdelf is in town last week, ahead of Frank Ferley's Cousin Kate company, in which Roselle Knott is featured.
Ed Thurman, manager of Ralph Stuart, in By Right of Sword, was here last week, arranging for a jump from Milwaukee to New York.
Clarence Fleming, representing Iris, with Jeannie Tower, was in Chicago on his way Northwest.
Warren Lake, of Buster Brown; J. R. Somes, of Arizona, and Harry Daniels, of Ezra Kendall, all of which and whom rest here this week, were a trio in town awaiting openings on Christmas Day. A large number of other attractions laid off here for a week, and managers and actors flocked into the Big City of Wind and Smoke.
Ed Clifford, of Bowland and Clifford, went to New York last week, to be gone ten days.
Joe Buckley has arrived ahead of Otis Skinner.
Alice Johnson has succeeded Lottie Lintulic as leading woman of Weatherbeaten Benson, Miss Lintulic retiring on account of ill health.
John O'Donoghue and Grace Gilmore have joined Fred Raymond's A Missouri Girl company, Western.
OTIS L. COLEBURN.

BOSTON.
Sothern and Marlowe—The Frisky Mrs. Johnson—Way Down East—Notes.
(Special to The Mirror.)

BOSTON, Dec. 17.
This week has been marked by the number of changes of bill, including every house in town, and next week will be conspicuous for the scarcity of the new offerings.
Ed H. Sothern and Julia Marlowe bring to an end their stay at the Hollis, reviving Romeo and Juliet for four performances, and Hamlet and Much Ado About Nothing for two apiece. Business continues very good.
The County Chairman has made good in every sense of the word at the Tremont and business has started off at the regular Savage standard.
Way Down East has started another successful engagement at the Boston. Phoebe Davis continues her success as the heroine, and Ella Hughes Wood is as genuinely funny as ever.
William H. Crane has made an unquestioned personal success in Business as Business at the Columbia.
Pit, Paft, Pout has proved the biggest winner of audiences at the Bowdoin Square this season. On account of the record breaking popularity of this musical hodge-podge, with Alice Fischer, Eddie Foy, Blanche Morrison, and the others in the cast, the engagement should have been longer.
Amelia Bligham will be in the third and last week of her engagement at the Park. The Frisky Mrs. Johnson was so well liked that it was decided to keep it on to the conclusion of the engagement.
The School for Scandal will be the play for next week at the Casino Square, with Lillian Kemble first chance to show what she can do in one of the old comedies. Ben A. Field will be the Sir Peter Teazle.
The Children of the Ghetto will be the play at the Bowdoin Square next week.
Billy B. Van will come back to the Globe for another week with The Errand Boy.
A Working Girl's Warnings will be another of the dramas of the heart at the Grand Opera House.
Two modern Irish plays, Riders of the Sea, by J. M. Synge, and The Twisting of the Rope, by Dr. Douglas Hyde, were excellently given in Jordan Hall this week to inaugurate the course of the Dramatic Committee of the Twentieth Century Club. Clayton D. Gilbert was in charge of the preparations and rehearsals.
Elizabeth Marbury has come on to Boston for a few days, and has been stopping at the Somerset as the guest of Mrs. J. Pierpont Morgan.
Amelia Bligham will close her season temporarily after the coming week at the Park.
Leland Powers has left Boston on a professional tour through the South which will extend through the holidays.
Plans have been completed by Boston architects for the \$200,000 buildings which will make Nantasket into a Coney Island, under the direction of George A. Dodge.
Regina Prager, the Yiddish tragedienne, from the Thalia, New York, has come on to Chelsea for a season of special performances at the Academy of Music.
C. T. Copeland, of the English department at Harvard, recently advised his scholars to attend the performances at the Bowdoin Square as the only house where the melodramas are presented with the old-time spirit and tradition.
As a result of his recent trip to the western part of the State, Chief Shaw, of the State police, will not issue licenses at least five theatres. Holyoke and Springfield will be among the places hard hit, while Ware and Newburyport will close their halls to traveling shows on account of the expense of rebuilding to comply with the law which was passed by the last Legislature. Chief Shaw will find it necessary to ask Governor Douglas for more inspectors, for five men are insufficient.
J. Sidney Macy acted as stage-manager for the successful Charity Club benefit at the Tremont this week.
The Cercle Francais of Harvard had its annual theatricals in Brattle Hall one evening this week, and played Les Folles Amoureuses with excellent effect.
Charles N. Young has just been appointed to the position of dramatic editor of the "Traveler," which is going to give more space to theatrical affairs than has been its custom in the past.
George Matthews, of the Colonial; Frank Cauley, of the Park; George W. Magee, of the Grand Opera House, and C. H. Waldron, of the Palace, were among the guests of the Bill Posters' and Billers' Union's annual banquet at Paine Memorial Hall this week. About four hundred were present.
JAY BENTON.

PHILADELPHIA.
New and Old Attractions—Smiling Island Produced—Business Slow.
(Special to The Mirror.)

PHILADELPHIA, Dec. 17.
Business has fallen off here owing to the craze for Christmas shopping.
Wright Lorimer in The Shepherd King inaugurates his fourth and final week at the Chestnut Street Opera House Dec. 19. Henry W. Savage's Parsifal follows Dec. 26 for two weeks.
An American Princess, the new play by Henry Baeder, at the Chestnut Street Theatre, will probably be withdrawn for reprieve in spite of a worthy cast, headed by John E. Keller. It is a failure. The Forbidden Land is announced for Dec. 19. De Wolf Hopper in Wang 26.
William Faversham in Letty remains for week of Dec. 19 at the Broad Street Theatre. Mrs. Patrick Campbell in repertoire follows Dec. 26. Sothern-Marlowe Jan. 9.
Arnold Daly with his small company in Candida comes to the Chestnut Street Theatre, Dec. 19. The Theatre. Checkers Dec. 19. Virginia Harned in The Lady Shore 26 for two weeks.
Home Folks, at the Walnut Street Theatre, is a play that seems to please the masses. The cast is good and it is prettily staged. Chauncey Olcott in A Romance of Athlone Dec. 26.
The Grand Opera House has Paula Edwards in Winsome Winnie Dec. 19. His Last Dollar 26.
The Tenderfoot, with Richard Carle, concludes a successful engagement at the Park Theatre Dec. 24. Denman Thompson in The Old Homestead will begin a four weeks' stay Dec. 26. This is his first engagement at a popular priced theatre here.
At the Grand Avenue Theatre week of Dec. 19 The Missourians will receive. In its first local production. Bookings to follow: Ninety and Nine, Dec. 26. Stella Mayhew in The Show Girl Jan. 2.
Blaney's Arch Street Theatre has in a very short time established a splendid record. Lillian Mortimer in A Girl of the Streets appears week of Dec. 19. On the Bridge at Midnight 26.
The National Theatre presents A Fight for Life Dec. 19. A Desperate Chance 26.
Robert Kennington Theatre has a good week with Flaming Arrow. Coming: Little Church Around the Corner Dec. 19. Escaped from Sing Sing 26.
Thomas E. Shea in repertoire is the attraction week Dec. 19 at the People's Theatre.
Forepaugh's Theatre stock company announces Hazel Kirke for week Dec. 19. The Christian 26.
Darcy and Speck's stock company at the Standard Theatre appear in The Gamekeeper week Dec. 19. Night Before Christmas 26.
Sanka's German stock company at the Bijou continue with a constant change of repertoire.
Dumont's minstrels hold over this week's programme, which is the best of the season, to the usual large patronage.
Society will have a rest the coming week, as the Metropolitan opera company will skip their weekly Tuesday night performance.
George W. Hobart's musical stock company began their season at the Casino Dec. 15, presenting Smiling Island, by George W. Hobart, J. Sebastian Hill, and others. It is a big vaudeville extravaganza, with Edna Aug. Pony Ballet, Frances Gibson, Della Drew, Ben Brinnard, Catherine and George Richards in the cast. S. FERNBERGER.

ST. LOUIS.
A Complication Settled—Sergeant Kitty—Robert Edson and Other Attractions—Notes.
(Special to The Mirror.)

ST. LOUIS, Dec. 17.
Sergeant Kitty comes to the Olympic Monday night. Helen Byron has the title part, having succeeded Virginia Earle. Others in the cast are promised to be Sylvia Langlois, Charles Barker, Virginia Palmer, Lillian Seville, and Wheeler Earle.
Robert Edson's musical stock company will be succeeded by The Maid and the Mummy, which comes for a week Sunday evening. In the cast are Richard Carroll, Edward Garvie, Louis Wesley, MacCollin of the many initials, Edward Groh, May Boley, Adele Rowland, Beale Fairbairn, and Janet Priest.
Das Grosse Licht (The Great Light) goes on at the German Theatre in the Olympic to-morrow for one evening only.
The Sign of the Cross at the Grand will be succeeded by Awakening of Mr. Pipe with Charley Grapevine and Anna Chance in the principal characters.
The White Tigress of Japan is next at Havlin's. Fanny McIntyre, well and favorably known in St. Louis, is cast in the title part, and she is the wild heroine who carries a wild tiger cub in her arms.
At the Old Cross Roads renewed acquaintances all week at the Imperial, and Driven from Home will begin Sunday afternoon. Patrice and her company appear in it.
At the Star Solomon Isaacs, a sensational comedy-drama, is ready for Sunday.
Age Tuxen-Worm has been in town a few days and so has Jake Schenker. Neither of them had anything to say about the new Garrick. By the way, Kecey-Shannon are announced for a Garrick engagement, date not given.
There were complications for the Crawford's management for next week, but they have been settled in an interesting way. Two attractions were booked at the house for the same time. Blaney's A Boy Wanted was the regular booking, but is now stranded in North Carolina. Frederick Crawford, the manager of the house, who were slow in complying and in the meantime the president arranged with J. V. McStea, manager of The Sign of the Four. Then came a wire from New York stating that Julie Walters was en route to the Crawford with Sign of the Four. The president tried to cancel the Sign of the Four, but the manager of many signs refused to see it that way. McStea set his men to work billing the town. The Side Tracked man, not to be as bad as his title, set about doing the same. McStea was reluctant to relinquish papers drawn, but an agreement was finally reached by which the Sign of the Four and Side Tracked will be played for one price of admission. J. A. NORTON.

PITTSBURGH.
Christmas Shopping Interferes with Attendance at the Theatres—The Bills.
(Special to The Mirror.)

PITTSBURGH, Dec. 17.
There was a notable dropping off of the attendance at the local theatres this week, except at the Duquesne, where Buster Brown holds forth. Christmas shopping is, no doubt, the cause.
Oreston Clarke in Monsieur Beaucaire will be at the Gaiety next week. Girls Will Be Girls 26-31. David Harrow and a large company. The Sign of the Four. The Harvey Davis stock company will be seen in Sergeant James at the Alvin next week, and the Junior Order of United American Mechanics will be in the box at the Alvin, sharing going toward the building of a new industrial school at the Orphans' Home. Around the World in Eighty Days 26-31.
Buster Brown will begin its second and last week at the Duquesne 19. Ward and Vokes in A Pair of Pinks 26-31. Miss Bob White Jan. 2-7. Eva Tanguay in The Sambo Girl 9-14. Kellar 16-21. The Strollers 23-28.
Ada Rehan will appear in The Taming of the Shrew and The School for Scandal at the Nixon during the week. Richard Mansfield in the following repertoire follows: Beau Brummel, Ivan the Terrible, Merchant of Venice, Parisian Romance, Richard III, Dr. Jekyll and Mr. Hyde.
Anna Eva Fay will stay another week at the Avenue, this making the fifth consecutive week in this city to enormous patronage.
Desperate Chance will be at the Bijou next week. Following comes For His Brother's Crime.
ALBERT S. L. HERWES.

CINCINNATI.
Grand Opera Successful—Coming Attractions Announced.
(Special to The Mirror.)

CINCINNATI, Dec. 17.
For next week at the Grand we are promised Babes in Toyland, with Inez Macaulay, Mabel Barrison, and a large company. Refane follows. The Wizard of Oz Jan. 2.
The Forepaugh company at Robinson's will offer The Bells and Nan, the Good-for-Nothing. In the former Francis Peters will be the Mathias and John Farrell will resume his place as leading man.
Why She Divorced Him, by Will C. Murphy, is announced for the Lyceum.
Henrich Lowenfeld will take his annual benefit at the German Theatre Sunday night, when Das Fuenfte Rad will be the bill. Herr Lowenfeld will be seen as Anton-Geirg.
Thou Shalt Not Kill is to be the bill at Heuck's.
The Walnut will return to the form of amusement more popular there with a revival of Weber and Fields' Holly Tolly. Well-known names in the cast are Villa Knox, La Belle Nixon, Marguerite Fournier, Max Bloom, Harry Richards, A. Livingston, and George Yeomans. Manager Max Anderson's company

in King Dodo, with Rose Cecilia Shay, a great local favorite, is announced for Christmas.
H. A. SUTTON.

WASHINGTON.
Grand Opera in English—Other Attractions and Concerts at the Capital.
(Special to The Mirror.)

WASHINGTON, Dec. 17.
At the Columbia commencing Monday the Savage English Grand Opera company will appear in La Boheme, to be followed by Tannhauser, Carmen, Il Trovatore, La Boheme, Orpheo, Cavalleria Rusticana, Wanda, Pagliacci and Lohengrin in the order named. The Other Girl Christmas week.
Mother Goose continues at the New National, the final week. William H. Crane in Business is Busy 26-31. Madame Schumann-Haek in Love's Lottery Jan. 2-7. William Gillette 9-14. Savage's Parsifal 16-21.
Running for Office comes to the Lafayette Square next week, with The Burghomaster to follow.
More to Be Pitted Than Scored will be at the Academy, being succeeded Dec. 26 by The Way of the Transgressor.
Last Thursday afternoon an educational symphony concert was given by Reginald De Kover and the Washington Symphony Orchestra at the Lafayette Square.
The Choral Society will present The Messiah at Chase's Christmas night. JOHN T. WARDE.

BALTIMORE.
Lady Teazle Production—Parsifal and Melodrama Popular.
(Special to The Mirror.)

BALTIMORE, Dec. 17.
The Merry Shop Girls will be at Ford's Grand Opera House next week.
Lillian Russell will appear at the Academy of Music in Lady Teazle, for the first time on any stage.
The Mysterious Mr. Bugle is the play selected for Chase's Theatre by the De Witt Stock company next week.
David Harum will be seen, beginning Monday evening, at the Auditorium.
The Dangers of Working Girls is the bill for the Holiday Street Theatre.
Mrs. Warren De Witt will be seen at Blaney's.
M. Warren De Witt announces that the new leading man for his company at Chase's will be Martin Alsop. HAROLD RUTLEDGE.

CUES.

Billie Norton (Mrs. Joseph W. Herbert) is ill at her home with pneumonia. Her part in It Happened in Nordland is being played by Ocie Williams.
James K. Hackett's home was threatened with fire the night of Dec. 13. Mrs. Hackett, after sending the baby out of the house, called up fire headquarters, then joined the bucket brigade. By the time engines arrived, the blaze was under control, and only a few more buckets of water were required to extinguish it. Mr. Hackett was not notified until after his performance.

Lucy Cahen took the part of the College Widow in that play Dec. 13, owing to the illness of Dorothy Tennant, whom she understudied.

The December meeting of the Studio Salon took place at the Francis Walker Studio, 29 West Sixty-seventh Street, on Dec. 13. The programme of the meeting was "Modern Irish Song and Story," the artists appearing being Julia Rudge, Robin Ellis, and J. Christopher Marler.

A. W. Pinero consented to allow the dancing doll to be omitted from the presentation of A Wife Without a Smile, which came to the Criterion Theatre Monday night.

Daniel Sully has closed until Christmas Day and has taken several members of his company to his farm for a hunting trip.

Arnold Walford and wife are visiting Mr. Boyer at his summer place in the Catskills for the holidays.

Mrs. Barney Williams is ill at her residence in this city.

Marion Clifton, May Sylvia, and John Daly are the latest guests at the Actors' Fund Home.

Mrs. Edwin Arden is at her home and convalescing, but is not well enough to attend the P. W. L. bazaar. This is a great disappointment to her many friends.

The \$500 diamond and pearl ring bequeathed to the P. W. L. by the late Mrs. Alice Maddock was drawn for on the opening night of the bazaar. "Aunt Louisa" Eldridge, acting for the president, wore the ring and told its story. Mrs. Mushelm held the lucky number and was declared the winner.

The Progressive Stage Society will produce Henrik Ibsen's An Enemy to the People, Sunday, Jan. 1, at 3 in the afternoon.

Tom Lewis and Sam Ryan yesterday signed a five-year contract with Sam H. Harris to continue under the management of Mr. Harris and George M. Cohan.

Dolly Kline, daughter of Mrs. Anna Priscilla Kline, was married to Neal Wesley Miller on Nov. 30, at the home of her mother in Napanoch, N. Y.

OBITUARY.

George G. Tyson, commodore of the Riverside Yacht Club, of Riverside, Conn., and proprietor of the theatre ticket stands in twenty-two of the New York hotels, died suddenly of hemorrhage at his home at Riverside early the morning of Dec. 13. He was forty years old and had been in poor health for two years. His father was the late George G. Tyson, once a New York newsboy, who later became president of the American News Company, which he incorporated. Commodore Tyson leaves a widow and a son nineteen years old by a previous marriage. For many years he had his butcher visit him just before Thanksgiving and Christmas and take orders for delivering turkeys to poor families near his home.

Charles H. Weston, a vaudeville performer, died at the Rockland Hotel, Denver, Col., on Dec. 12. Mr. Weston had been on the stage about ten years and was thirty years old at the time of his death. For several months past he had been playing in a vaudeville sketch with Mlle. Aronst, formerly of the "Black and White" company. The trio had just finished an engagement at the Orpheum, Denver, when Mr. Weston was taken with the illness that terminated in his death. The remains were sent to New York for interment.

L. Clarke Davis, editor-in-chief of the Philadelphia "Public Ledger," died at his home in that city on Dec. 14 from heart disease. He was born on a farm near Sandusky, O., in 1835. Some of his most notable productions were dramatic criticisms. Through these he became an intimate friend of noted actors, including Edwin Booth and Joseph Jefferson. He leaves a widow, Rebecca Harding Davis, a daughter and two sons, one of the latter being Richard Harding Davis.

Charles Henry Wiberly, known on the stage as Charles Weston, died in Denver, Col., Dec. 13, from peritonitis, following ptomaine poisoning. He was the son of a well-known New York politician, was thirty years old, and leaves a widow and son.

Edward Egbert, who from a card found in his pocket was thought to be an actor from New York, committed suicide in Philadelphia Dec. 12.

MATTERS OF FACT.

The best and most up-to-date school for teaching the many branches of stage dancing is located in Chicago, and conducted by Prof. P. J. Ridge. The school is heartily endorsed by managers and theatrical agents, and it has no difficulty in securing engagements for its pupils. Buckle up, the skirt dances and cakewalks are taught, and pupils are also coached in singing and ragtime songs, vaudeville acts, etc.

All good things and imitators, and the Lyman H. Howe Moving Picture Company, who have achieved such great success throughout the United States as exhibitors of moving pictures, are finding that others are using the name of Lyman H. Howe to further their own interests. All theatre managers should be sure that the contracts which they hold for the use of moving pictures are Lyman H. Howe contracts.

Sydney M. Hyman, Limited, are the sole managers of the Empire Theatre, Johannesburg, and the Tivoli, Capetown, South Africa. They also conduct a general agency business, covering all branches of the profession, at 29 Leicester Square, London.

Raymond Finlay and Lottie Burke, in their exceptionally clever sketch, Stageland Satire, have given

THE LIQUEUR OF POLITE SOCIETY

THE LIQUEUR OF POLITE SOCIETY

Liqueur

Pères Chartreux

LIQUEUR

PÈRES CHARTREUX

—G EEN AND YELLOW—

THIS FAMOUS CORDIAL, NOW MADE AT TARRAGONA, SPAIN, WAS FOR CENTURIES DISTILLED BY THE CARTHUSIAN MONKS (PERES CHARTREUX) AT THE MONASTERY OF LA GRANDE CHARTREUSE, FRANCE, AND KNOWN THROUGHOUT THE WORLD AS CHARTREUSE. THE LABEL AND BOTTLE FORMERLY USED HAVE BEEN ABANDONED. THE GENUINE ARTICLE WILL HENCEFORTH BE KNOWN ONLY AS LIQUEUR PERES CHARTREUX, DISTILLED BY THE SAME ORDER OF MONKS WHO HAVE SECURELY GUARDED THE SECRET OF ITS MANUFACTURE FOR HUNDREDS OF YEARS AND WHO ALONE POSSESS A KNOWLEDGE OF THE ELEMENTS OF THIS DELICIOUS NECTAR.

At first-class Wine Merchants, Grocers, Hotels, Cafes, Baiter & Co., 45 Broadway, New York, N. Y. Sole Agents for United States.

vaudeville one of the few real variety sketches we have had for years. It is one big laugh from start to finish, and is being booked ahead most satisfactorily.

Cliff Gordon is billed as the German Politician and the only successor to Sam Bernard. Mr. Gordon has originality and a quaint style of delivery, which makes his "Dutchisms" more than acceptable. He is booked far ahead this season, and is a comedy hit in the best vaudeville houses.

Adacker and Hayman, the vaudeville agents of 14A Leicester Square, London, are doing heavy business in American vaudeville acts. Their cable address is Kablegram, London.

Odd Fellows' Hall, Dunlo, Pa., which is fitted with electric light and modern equipments for theatrical productions, can book melodramas and repertoire companies to good advantage, as announced elsewhere in THE MIRROR.

Robert Wayne is at liberty for leading business for stock or productions and can be addressed at McCauley's Theatre, Louisville, Ky.

The Grand Opera House, Reading, Pa., announces open time in the columns of this issue.

Anna Eva Fay, now playing her fifth week at the Avenue Theatre, Pittsburgh, Pa., in Somnolency, advertised to all two weeks' open time. Theatre managers should address D. H. Fingree, who has charge of her tour.

CURRENT AMUSEMENTS.

Week ending December 24.
ACADEMY OF MUSIC—The Wizard of Oz—7th week—50 to 57 times.
AERIAL GARDENS—Closed.
AMERICAN—The Rays in Down the Pike—2d week.
BELASCO—David Warfield in The Music Master—13th week—81 to 94 times.
BERKELEY LYCEUM THEATRE—Beatrice Herford. BIJOU—May Irwin in Mrs. Black Is Back—7th week—40 to 55 times.
BROADWAY—Closed.
CARNEGIE HALL—Lectures and Musical Entertainments.
CASINO—Announced to open Dec. 24—Lillian Russell in Lady Teazle.
CIRCLE—Vaudeville.
CRITERION—A Wife Without a Smile—1st week—1 to 7 times.
DALY'S—Closed.
DEWEY—Sam Devere's Co.
EDEN MUSEE—Figures in Wax and Vaudeville.
EMPIRE—John Drew in The Duke of Kilcrankie—16th week—121 to 123 times.
FOURTEENTH STREET—Andrew Mack in Tom Moore—1st week—1 to 8 times.
GARDEN—The College Widow—14th week—106 to 113 times.
GARRICK—Annie Russell in Brother Jacques—3d week—15 to 21 times.
GOTHAM—Brigadier Burlesquers.
GRAND OPERA HOUSE—Russell Brothers in A Female Detective.
HABLEM OPERA HOUSE—Henry Miller in Joseph Entangled.
HERALD SQUARE—Edna May in The School Girl—4th week—84 times, plus 8th week 80 to 86 times.
HUDSON—Ethel Barrymore in Sunday—6th week—30 to 42 times.
HURTING AND SEAMON'S—Vaudeville.
IRVING PLACE—Irving Place Stock company in Sodom's End—3 times; The Sunkent Bell—2 times; At the White Horse Tavern—1 time.
KEITH'S UNION SQUARE—Continuous Vaudeville.
KNICKERBOCKER—N. C. Goodwin in The Usurper—4th week—22 to 28 times.
LEW FIELDS—Fields' Stock company in It Happened in Nordland—3d week—15 to 21 times.
LIBERTY—George M. Cohan in Little Johnny Jones—7th week—46 to 52 times.
LONDON—New York Stars.
LYCEUM—Charles Wyndham and Mary Moore in Mrs. Gorrings Necktie—3d week—13 to 19 times.
LYRIC—James K. Hackett in The Fortunes of a King—3d week—13 to 19 times.
MADISON SQUARE GARDEN—St. Louis World's Fair and Pike.
MADISON SQUARE ROOF-GARDEN—Closed.
MAJESTIC—Bertha Gailand in Dorothy Vernon of Haddon Hall—2d week.
MANHATTAN—Mrs. Fiske in Leah Kleschna—2d week—8 to 14 times.
MENDELSSOHN HALL—Musical Entertainments.
METROPOLIS—Tracked Around the World.
METROPOLITAN OPERA HOUSE—Courled Grand Opera company in repertoire—5th week.
MINERS' BOWERY—Blue Ribbon Girls.
MINER'S EIGHTH AVENUE—Trocadero Burlesquers.
MURRAY HILL—Closed.
NEW AMSTERDAM—Humpty Dumpty—6th week—42 to 49 times.
NEW GRAND—Hebrew Drama.
NEW ORPHEUM—Hebrew Drama.
NEW STAR—Uncle Tom's Cabin.
NEW YORK—Woodland—5th week—34 to 41 times.
NEW YORK ROOF—Closed.
OLYMPIC—Down by the Sea.
PARADISE ROOF-GARDENS—Closed.
PASTOR'S—Vaudeville.
PEOPLE'S—Hebrew Drama.
PRINCETON—Robert B. Mantell in Richelleu—8 times.
PROCTOR'S FIFTH AVENUE—Arcy of the Guards.
PROCTOR'S FIFTY-EIGHTH STREET—Vaudeville.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S 125th STREET—Friends.
ST. NICHOLAS GARDEN—Closed.
SAVOY—Mrs. Wiers in The Cabbage Patch—16th week—125 to 132 times.
THALIA—Closed.
THIRD AVENUE—At the Risk of His Life.
VICTORIA—Vaudeville.
WALLACK'S—The Sho-Gun—11th week—83 to 1 times.
WEBER'S MUSIC HALL—Weber and Ziegfeld Stock company in Higgledy-Piggledy—10th week—70 to 77 times.
WEST END—The Sign of the Four.
WINDSOR—Why Girls Leave Home.
YORKVILLE—Vaudeville.

IN OTHER CITIES.

SAN FRANCISCO.

West's Minstrels opened at the California 4-11 to a fair house. This is the second minstrel aggregation we have had within the last month, and this co. hardly compares with the Haverly show. For some unannounced reason Tom Mack, the leading comedian, did not appear. The singers all made individual hits. Rose Melville in "His Hopkins" 12-17.

Maxine Elliott is in her last nights at the Columbia 5-12 in "Her Own Way," after a very successful three weeks' engagement.

On Friday, 9, the annual benefit for the Charity Fund of the Associated Theatre Managers was given at the Orpheum. Every theatre contributed talent and the performance was a suitable one. Every seat was sold many days before and the proceeds will help many unfortunate players in distress. Maxine Elliott, Charles Cherry, Williams and Walker, Hershall Mayall, Ethel Clifton, John Craig, Lillian Lawrence, J. H. Gilmour, Howard Gould, Adele Block, members of West's Minstrels, and many vaudeville performers contributed.

The Professor's Love Story was presented at the Alcazar 5-12 with much success. Mr. Craig in the role of the Professor was admirable, and there seems to be no limit to his versatility. Miss Lawrence as the secretary, was exceptionally good. Her romping about in the second act was played with the natural abandon of an artist. Next week, Caprice.

Williams and Walker at the Grand Opera House, 5-12 have taken the city by storm in their new play, "In Dahomey." This is their first appearance here for some three years. Williams, as the long, lanky coon, is the decided hit of the performance. Blanche Bates in "The Darling of the Gods" is coming and the demand for seats is starting.

At the Central 5-12 a capital melodrama, "The Suburban," is the sort of play that appeals to all classes. Hershall Mayall and Miss Clifton did admirable work. Next week, "Lost in Siberia."

The success of "King Dodo" at the Tivoli 5-12 continues and increases. The piece is in for an indefinite run.

Things musical are beginning to look up these days. Paderevski gives three concerts, Saturday matinee, 17, 21, 23. Gaski comes in January. Melba in February, and Blüthner in March. De Fachmann is also to be here in January.

At the Majestic 5-12 a very good performance of "The Senator" is being seen. Howard Gould was not as good as in many other plays given this season, yet his performance greatly pleased. Mr. Gilmour was acceptable as the stuttering lieutenant. Adele Block, as Mrs. Hillary, gave a fine bit of acting. Next week, Mr. Potter of Texas.

OSCAR SIDNEY FRANK.

KANSAS CITY.

San Toy, with James T. Powers, opened 11-14 at the Willis Wood, and the run promises to be all too short, for large audiences were present opening nights. Ezra Kendall in "Weatherbeaten Benson" 15-17. Ward and Kidder 18-21. "Glittering Gloria" 22-24.

After "Midnight at the Gillespie" 11-17 was well received by usual large audiences. A competent and well balanced co. succeeded in winning much applause. Billy Clifford in "How He Won Her" 18-24.

Kellar was the grand attraction 11-17, playing to good business. A number of new and mystifying tricks were exploited. Valdon also won much favor. "The Fortune Hunter" 18-24.

The Village Parson opened 11-17 at the Auditorium to a large audience, and business will doubtless be big throughout the week. William Norton scored quite a hit. "A Texas Steer" 18-24.

John De R. Moore has been appointed press agent for Woodward and Burgess Amusement Co. in Kansas City, and will have entire charge of the advertising for both Willis Wood and Auditorium theatres. Mr. Moore was formerly at the Boyd Theatre, in Omaha, which is also a Woodward and Burgess house. Manager Woodward states that he, with his son Frank, who is secretary, will take active charge of Willis Wood and that the position of business manager at that house will be abolished.

S. Kronberg, Western manager for Melba, announces that she will be heard in Kansas City at Convention Hall Jan. 4.

Everyman was given its first performance here at the Central High School Auditorium 8, 9 by R. Magnus and co. The play attracted some attention and was very well received by more than fair audiences.

D. KEDDY CAMPBELL.

LOS ANGELES.

The Chinese Honeymoon was for the second time this year at the Mason 5-7, and enjoyed splendid patronage. Florence Gade appeared in "As You Like It" 8-10 to fair houses. On the whole, the performance was exceedingly smooth and quite enjoyable, and the scenic effects were very artistic. Maxine Elliott in "Her Own Way" 12-17.

A Lady of Quality as played by the Belasco forces 5-11 scored a decided success, and it may be said that the offering was one of the best that has yet been produced at this house. Great Diamond Robbery 12-18.

That favorite old melodrama, "The Octoroon," was revived at the Burbank 4-10 and proved a big attraction. The long play holds one's attention as played by L. H. Stockwell and the Burbank co. Mr. Stockwell ends his engagement with the co. this week, and Sunday, 11, Grace Reals will make her appearance in a big revival of "She."

The Fatal Wedding at the Grand Opera House 4-10 had plenty of sensation and big attendance during the week. On the whole, the co. was quite meritable. Show Girl 11-17.

Finigan's Ball 11-17 will prove its merits for that week at the Casino. The policy of this house will in the near future be changed and continuous vaudeville at 10 and 20 cents will be the result.

At the Temple Auditorium 9 Ellery's Band was given a warm welcome home, and well they deserved it, for they are better than ever. The new leader, Francesco Ferullo, holds the baton with an excellent fervor and magnetism. Ignace Paderevski 30.

DON W. CARLTON.

CLEVELAND.

Mrs. Patrick Campbell's work at the Euclid Avenue Opera House 12-17 in "The Sorceress" was artistic and dramatic, especially in the acquisition scene, and it is by far the best effort she has done before a Cleveland audience. The supporting co. is an unusually strong one. Grace Van Studdford in "Red Feather" 18-24.

Louisiana, direct from the World's Fair at St. Louis, was the attraction at the Lyceum 12-17. It is elegantly staged and the musical numbers were well rendered. Several well-known people locally were in the cast. William O. Stewart, a Cleveland, takes the role of Dave Crockett in a clever manner. Helen Darling, who was prima donna for a summer season at Hainworth's Gardens, had a congenial role. Eight Bells 19-24.

Vaughan Glaser's Stock co. gave a pleasing presentation of "When Knighthood Was in Flower" at Colonial 12-17. Laura Nelson Hall and Vaughan Glaser scored heavily. A double bill 19-24: Arabian Nights and Lend Me Five Shillings.

Held by the Enemy was offered by the William Farnum co. at the Empire 12-17. William Farnum's Colonel Charles Prescott was well played, and Percy Haswell was charming as Rachael McCreary. Camille 19-24.

The Fatal Wedding was at the Cleveland 12-17. Gertrude Haynes and choir, Baby Kiefer and Cora Quinten are still with the co. Alone in the World 19-24.

WILLIAM CRAXTON.

DENVER.

Artistic event of season was engagement of Blanche Bates in "Darling of the Gods" at the Curtis 5-10. Many Denverites saw the play in St. Louis at \$1.50 prices, therefore there was considerable unfavorable comment when the price here was put up to \$2.00. Nevertheless business was very good and all agreed that if any play is worth \$2.00, "The Darling of the Gods" surely is, for it is the most superb scenic production we have ever seen here. Miss Bates' Yo-San is quite perfect, but we who have seen her in a wide range of parts during her various engagements here in stock, know that she is capable of better things.

At the Saturday matinee My Aunt's Advice, a clever little sketch by Miss Bates and George Arliss, was splendidly presented. It was followed by the pathetic one-act tragedy "Madame Butterfly," in which Miss Bates was exquisite. Hills of California 11-17. J. J. Jeffries 18-24.

San Toy pleased large audiences at the Broadway. James T. Powers as L. made a great hit. Sultan of Sulu 12-17. William Morris in "Who's Brown" 19-24. Ward and Kidder 26-31. Edna Wallace Hopper Jan. 2-7.

A friend of the family did fair business at the Taber 4-10. William Friend was amusing and Thais Macgrange was vivacious. Mason 11-17. Runaways 18-24. Dockstader's Minstrels 25-31.

Rafaelo Cavallo's orchestra of forty pieces gives popular concerts at Coliseum Hall Sunday afternoons and evenings 11, 18, 25, and Jan. 1.

MARY ALKIRE BELL.

SEATTLE.

No two more popular plays have been seen here during a single week than "Shore Acres" and "Arizona" at the Grand. "Shore Acres" played to good houses

4-6, and doubtless many of those present had seen the play one or more times before. Arizona, played by a co. almost as clever, as a whole, as that first seen here, met with enthusiastic approval 7-10. Devil's Auction 11, 12. Billionaire 13, 14. Madame Gaski in concert 15. Pretty Peggy 16, 17. Princess Chic 18-20. Ovide Musin Concert co. 21. Chinese Honeymoon 22-24.

Under Two Flags, which has been seen here several times before, was revived by the James Neill co. at the Seattle 4-10. The play was staged with customary careful attention and acted in fitting spirit throughout. James Neill and Edythe Chapman duplicated their former successes. Good business was done throughout the week. An American Citizen 11-17. My Official Wife 18-24.

Black Patti had very good business at the Third Avenue 4-10. The co. gives as pleasing a performance as it has in seasons past. Yon Yonson 11-17. For Mother's Sake 18-24.

The Alcazar Stock co. opened its season at the Alcazar in held by the Enemy 5-11. The play and co. pleased good audiences. The Black Flag 12-18. Monte Cristo 19-25.

Everyman will be played at Denny Hall. University Washington 14, and at Christensen's Hall 16, 17, 18. RODNEY D. WHITE.

MINNEAPOLIS.

Eva Tanguay in "The Sambo Girl" played 8-10 at the Metropolitan to fair patronage. Her present vehicle will hardly advance her to any extent in the stellar ranks, but she manages to carry it along with her own untiring efforts. The supporting co. was capable.

Tim Murphy, with support of more than ordinary excellence, played 11-14 at the Metropolitan in "Two Men and a Girl." It is much better than "The Man from Missouri," and gives Mr. Murphy some splendid opportunities to display his talents. Mr. Murphy presented Wednesday evening "When a Man Marries." York State Folks 15-17.

Howard Hall in "The Wolf's Paradise" was well patronized attraction at Bijou 11-17. The somewhat above the average melodrama was presented by a good co. Mr. Hall's work was well received. Curse of Drink 18.

A Social Highwayman was given a well staged production by Ferris Stock co. at Lyceum 11-17, drawing good business. The honors for the week went to Lewis S. Stone, Ben Johnson and Lella Shaw.

Granstar 18-24. Little Lord Fauntleroy 25-31. Ben Johnson closes with the Ferris co. 24 to go to Cleveland to join the Vaughan Glaser Stock co. for character leads.

Min Johnson is one of the old guard at the Lyceum and has firmly established himself in the hearts of the patrons. Our loss is Cleveland's gain and may he meet with the success he fully deserves. CHARLES M. LANE.

JERSEY CITY.

Theodore Kremer owns the legitimate theatres, Academy and Bijou, here this week and next. His melodrama, "The Vacant Chair," at the Academy 12-17 received good patronage. Edwin Brandt, Franklin Ritchie, Thomas Meegan, Ruth Holt, Baby Abbott, Belle Gaffney composed a good company. Our New Minister 19-24. Andrew Mack 26-31.

A Race for Life came to the Bijou 12-17, to top-heavy business. As a scenic production the play is a gigantic success, with a good co. to interpret the parts. Edwin Walter plays the lead in a good, robust manner. Great Automobile Mystery 19-24.

The National Alliance of Bill Posters and Billers of America has a branch in this city, and at a recent meeting selected THE DRAMATIC MIRROR as its official paper. At the meeting 13 the following officers were elected for the coming year: President, John R. Fitzgerald; vice-president, William Hunkley; financial secretary and treasurer, Howard Newton; recording secretary, Henry C. Stormes; business agent, John S. Moore.

There will be a vaudeville performance at the Bijou 18 for the Irish sufferers.

The Theatrical Mechanical Association of this city has selected THE DRAMATIC MIRROR as its official paper. WALTER C. SMITH.

INDIANAPOLIS.

Margaret Anglin in "The Eternal Feminine," supported by an excellent co., appeared at English's Dec. 7 to a fair but well pleased audience. Her delightful acting won her many friends here. The brief season of grand opera by the Savage co. 8-10 was a great success. Large and brilliant audiences attended each opera.

It was a large and thoroughly well pleased audience that left English's after the first performance in this city. Babes in Toyland 12-14, was a delightful entertainment from start to finish. Beautifully staged, lavishly costumed, with music bright and tuneful, merry dancing, a chorus of young and pretty girls and a first-class co., how could it fail to please the most exacting? Lulu Glaser in "Madcap Princess" 15. Maid and the Mummy 16, 17. Rejane in "Zaza" 19. Tim Murphy 26, 27. Ezra Kendall 28. Grace Van Studdford 30, 31. Kellar Jan. 2-4.

Queen of the Highway, a noisy melodrama, was the hit at the Park 8-10, pleasing large houses. The production was well staged. Child Slaves of New York followed 12-14. It was a most exciting detective story, acted out with great realism. Wedded and Parted 15-17. Shadows of Great City 19-21. El Captain 26-31. PEARL KIRKWOOD.

LOUISVILLE.

Viola Allen in "The Winter's Tale" filled Macaulay's at every performance 8-10, and the favorite actress completely realized the requirements of the two characters, Hermione and Perdita. Henry Jewett, Zeffie Tilberry, and Boyd Putnam were noticeable for good work.

Lulu Glaser presented at Macaulay's 12-14, for the first time here. "The Madcap Princess." It made a most favorable impression. Babes in Toyland will finish the week to assured large business. Madame Rejane is underlined.

At the New Masonic The Burgomaster drew excellent business 12-17. Oscar L. Fignon and Olga Von Hatzfeldt scored the best. Louisiana will open 19. The Avenue had Shadows of a Great City 11-17. The co. was well balanced and the business large.

Her First False Step 18-24. The recent death of John Cawein, an aged caterer here, will recall old days of what was known as Walker's Exchange, which was a favorite stopping place of John Wilkes Booth in the height of his career, and Mr. Cawein was a personal friend of the gifted, erratic actor. CHARLES D. CLARKE.

MONTREAL.

Excellent houses which greeted opening of Yankee Consul at His Majesty's 12 showed that good impression which piece made last season had not been forgotten. Company, which is practically the same, fully up to the usual Savage standard. Of course Raymond Hitchcock is the chief feature. Sleeping Beauty and the Beast 26-31.

The Liberty Belles opened to good business at the Academy 12. The show is bright, the music catchy and the company capable. Toby Claude scored in her "Imitations" specialty in the first act. Royal Lilliputians 19-24.

His brother's crime, with Montgomery Irving, the strong man, featured, is at the Theatre Royal. Of the usual melodramatic type, it serves purpose of exploiting Mr. Irving very well.

Chamillac, by Octave Feuillet, is the bill at the Non-venues.

The Willow Cope (La Closerie des Genets) is the bill at the National. J. P. Pilon appears to advantage in Condoche's original part. W. A. TREMAINE.

NEWARK.

After several years' absence Richard Mansfield reappeared at the Newark Dec. 12-17, opening in "Ivan the Terrible." The character is not so interesting or as entertaining as some of the work which is startling there is a real life in his work which is startling.

The Merchant of Venice, A Parisian Romance, King Richard III, Beau Brummel, and Dr. Jekyll and Mr. Hyde filled out the week. Mrs. Patrick Campbell 19-24.

Two Little Sailor Boys made many friends at the Empire 12-17. The characters are well portrayed by capable actors. Ninety and Nine 19-24.

Too Proud to Beg drew large audiences at Blaney's 12-17. The cast was a well balanced one. From Rags to Riches 19-24.

Girl of the Streets made a bid for favor at the Columbia 12-17, and, judging from the reception it received, found it. Lillian Mortimer is again being starred in the piece, and she is supported by a strong co. of players. The Japskeys 19-24, to be followed by some of Weber and Fields' burlesques. FREDERICK T. MARSH.

MILWAUKEE.

Margaret Anglin and a capable co. presented "The Eternal Feminine" at the Davidson Dec. 8-10 to fair but appreciative audiences. The Two Orpheus, with an "all star cast," was given 11-14. The cast will always remain a notable one. Milwaukee theatrical history. Eva Tanguay 15-17. William Collier 18-21.

The Thanhouse co. offered A Celebrated Case at the Academy 12 before a slim audience. Albert Brown, Lee Baker, Irving Brooks, Edith Evelyn, Colin Campbell, and Kate Woods Fiske gave fine renditions. A Meteoric Stranger 19-25.

The Bijou was well patronized 11-17 when Ralph Stuart in "By Right of Sword" opened. Escaped from the Harum 18-24.

McFadden's Row of Flats drew a fairly good audience 11-17. The show is as bright and well staged and capably handled as ever. Only a Shop Girl 18-24.

Tante Rejane was splendidly performed by the



The distinctive and conspicuous honor of the

GRAND PRIZE

At the St. Louis Exposition
was awarded

Hunter Baltimore Rye

For the highest order of merit in all
the elements of a perfect whiskey

May the thousands who will appreciate its value all
the more for household uses and for the cheering com-
fort of Home's Hospitality, enjoy a

Merry, Merry Christmas

WM. LANAHAN & SON, BALTIMORE, MD.

NEGROSCOU HAIR CO.'S

Wigs Perfect Fitting for Stage and Street Wear.

Toupees

Popular Prices.

Illustrated Catalogue Free.

162 State Street, 5th Floor, Chicago, Ill.

German Stock co. at the Pabst 11. Die Fremde 14. Munchener Hoftheater 15. Burton Holmes closed a most successful series of lectures at Pabst 13.

A very merry Christmas to THE MIRROR and its readers. CLAUDE L. N. NORRIS.

BUFFALO.

The most advertised play of the season, The Pit, with Wilton Lackaye, was at the Star 12-14. Mr. Lackaye, although suffering from a severe cold, was excellent. The supporting co. is large and capable, including Jane Oaker, who possesses all the essentials for success—talent, magnetism and beauty. Otis Skinner in "The Harvester" 15-17. Cupid and Co. 19-24. Shadows on the Hearth was presented at the Lyceum 12-17. The story is simple, but it is told in an interesting way. James Brophy, a great favorite here, is seen in a part that fits him like a glove.

The Baldwin-Melville co. revived A Celebrated Case 12-17. The members never appeared to better advantage than in this play. It was the most finished production given so far this season. Prominent in the cast were Adeline Raffetto, James Durkin, John T. Dwyer, L. O. Hart, Giulio Socolo, R. O. Meech, Bertha Creighton, and Beattie Johnson. Next attraction, Moths.

The Academy did an enormous business 12-17 with "The Queen of the White Slaves."

A Merry Christmas to my friends in the profession. P. T. O'CONNOR.

SPRINGFIELD, MASS.

De Wolf Hopper Wanged at the Court Square Dec. 8, and those who see him do it in the days of long ago sent their grandchildren to enjoy it. Neither Wang nor Mr. Hopper has changed, only new faces and new voices surround him. The Isle of Spice 9 showed what can be done with hackneyed material and an old fashioned comic opera, played by means of a lively bunch of girls, a few good songs and energetic and ingenious stage management. Love's Lottery 16. Melba 23. Primrose's Minstrels 26. Ida Conquest in Money Makers 27, 28. Sothern and Marlowe 29. New Gilmore had Dora Thorne 8-10 with an adequate co. Fast Life in New York was shown 12-14. Black Mask 15-17. Game Keeper 19-21. From Rags to Riches 22-24.

Manager Dwight O. Gilmore, of Court Square, this week completed deal with William Whiting, of Holyoke, whereby he secures the Holyoke Opera House, the consideration being \$100,000. He will make some alterations and reopen it in January. EDWIN DWIGHT.

TOLEDO.

The Maid and the Mummy is a very bright, catchy affair and pleased good houses at the Valentine Dec. 9, 10. The comedians, Richard Carroll, Eddie Garvie, and Louis Wesley, were excellent. The Forbidden Land was along the same line of goods and pleased fair house 13. All the music was of the whistling order, while the comedy was in the hands of Gus Weinberg, William Cameron, and Hugh Flaherty. At the Lyceum "The Street Singer," with Florence Binkley, held forth 8-10 to fair houses. The supporting co. was large and, for the most part, acceptable. The Heart of Maryland paid its annual visit 11-14 and stirred up the usual amount of enthusiasm. Eulalia



Send 4c. in stamps to CHAS. D. HESS, 223 S. Fitzhugh St., for the Art of Making Up.

"SMILES"

A TOOTH

MAKE UP!

A Great Beautifier.

Temporary Ivory Finish for Gold and Discolored Teeth. No Acid. War-
ranted Absolutely Harm-
less.

Applies Quickly.
Dries Immediately.
Removes Easily.

Mailed, postpaid, \$1.

BARR & SMITH, Pns.

381 W. 43d Street,

New York, N. Y.

Patent Allowed

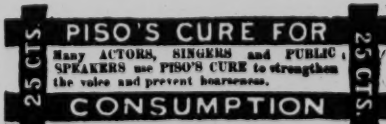
AT LIBERTY

H. F. MATHEWS

Manager or Bus. Manager.

Ware or 1 So. West cor. Factory St. and Euclid Ave.,
write to Springfield, Ohio.

Watch THE KIDNAPPED HEIRESS next Season
By John Reinhart, author of "The Scales of Justice," and
"Because She Loved" (as originally produced).



Bennett as Maryland was one of the best actresses that has appeared at the Lyceum.
Only a Shop Girl with Lottie Williams, was the Burt offering 8-10. The piece is well acted. Why Women Sin 11-14 packed the house at every performance. C. M. EDSON.

TORONTO.

The Grand Opera House held appreciative audiences Dec. 12-17 when Lewis Morrison played Faust. He has been "playing the devil" so long and has appeared before Toronto theatregoers so often that it is sufficient to say that he has lost none of his old time alacrity. Shadows on the Heath 19-24.
The Lilliputians in Sinbad offered an entertaining show at the Majestic 12-17, when little men and big ones, small women and giantesses, proved good entertainers. Minister's Daughters 19-24.
Kyrle Bellew presented Raffles at the Princess 12-17 in a thoroughly capable manner. But for the excellence of the actors chiefly involved, it is admitted that the piece in itself would be very weak.
Toronto Lodge, 2. Canadian B. P. O. of Elks, are holding a fairland entertainment in Massey Hall 16, 17, in which 400 members are taking an active part and interest. STANLEY MCKEOWN BROWN.

ST. PAUL.

A wonderful combination of players, such as will not be seen again in a generation, produced the old melodrama, The Two Orphans, at the Metropolitan 8-10. James O'Neill, Grace George, Sarah Truax, Elita Proctor O'Lea, Louis James, Clara Morris, J. E. Dodson, and Jameson Lee Finney made up the line. The scenic investiture, although not at all lavish, was adequate.
York State Folks played its third engagement at the Metropolitan 11-14. Several of the old favorites are still with the co. Tim Murphy 15-17. Vaudeville 18-24.
Another of Charles E. Blaney's melodramas, The Curse of Drink, was at the Grand 11-17. The co. is adequate for the demands of the production. James J. Corbett in Pals 18-24. J. A. WEEKS.

PROVIDENCE.

Billy B. Van in The Errand Boy at the Empire 12-17 made a hit. Plenty of laughs, good music and a fine presenting co. drew good business. Kathryn Purnell.
Malcolm Williams and the stock co. at the Imperial 12-17 put on The Dancing Girl to good business. Florence Reed played the title-role splendidly. Carmen 19-24.
Primrose, Minstrels appeared at Providence Opera House 13-17. Rogers Brothers in Paris 19-24.
Madame Melba appeared at Infantry Hall 12, under management of Providence Musical Association. A well filled, very fashionable and enthusiastic house had all their expectations realized. Madame Melba was in fine voice. HOWARD C. RIPLEY.

OMAHA.

Eara Kendall in Weather Beaten Benson is at the Boyd Dec. 11-13. This is probably the best play that Mr. Kendall has had for many years, and the support was excellent. Docket's Minstrels 14. Glittering Gloria 15-17. Marie Walworth 18. San Toy 19-21.
Kellar occupied the stage at the Krug and mystified a series of well pleased audiences 8-10. A Millionaire Tramp 11 gave two performances, which were scarce up to the standard. The Fortune Hunters opened 12-14 to small but well pleased houses. The leading parts are well taken. How He Won Her 15-17. Ole Olson 18-21. McFadden's Row of Flats 22-24. JOHN R. KINGWALT.

CORRESPONDENCE

ALABAMA.

MONTGOMERY.—THEATRE (Hirschler Brothers, mgrs.): Paul Gilmore in Mummy and the Humming Bird 8; very satisfactory performance; pleased large audience. Sergeant Kitty 10; good co. and performance; splendid houses. Sherlock Holmes 14. Jewel of Asia 15. Quincy Adams Sawyer 17. BIJOU (J. A. Wells, lessee; O. A. Neal, mgr.): W. Dick Harrison co. 12-17.
BIRMINGHAM.—BIJOU THEATRE (M. L. Seamon, mgr.): Lighthouse by the Sea opened 12-17 to fair house; good co. and play. Two Little Wives 19-24. Beauty Doctor 26-31. JEFFERSON THEATRE: Sergeant Kitty 7. J. M. Grimith in Macbeth 9. Sherlock Holmes 12.

MOBILE.—THEATRE (J. Tannenbaum, mgr.): Hello, Bill 6; 7; capable co.; amused good houses. Paul Gilmore in Mummy and the Humming Bird 8; same finished performance; business fair. Sergeant Kitty 9; large house. Human Hearts 10; good business; co. capable.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (R. S. Hamilton, lessee and mgr.): Happy Hooligan 8; fair performance; good business. Babes in Toyland 12. Under Southern Skies 13. Message from Mars 14. Helen Grantley 15. Faust's Minstrels 16. Nat M. Wills 19. James Boys 20. Virginian 24. Wizard of Oz 27. Glittering Gloria 30. Alphonse and Gaston Jan. 2. Ewing Stock co. 3-7. Friend of the Family 11. San Toy 12.

FORT SMITH.—GRAND OPERA HOUSE (C. A. Lick, mgr.): Why Comedy co. 5-10 in A Soldier's Sweetheart. Two Orphans, Arizona Girl, Rip Van Winkle, Heartless Woman, Dr. Jekyll and Mr. Hyde; poor co.; small business. In Louisiana 12. Helen Grantley 17. Wizard of Oz 28.

PINE BLUFF.—BLK. THEATRE (Clarence Philpot, mgr.): Jewel of Asia 8; fair but pleased house. Happy Hooligan 9; topheavy house; co. weak. Faust's Minstrels 14. Helen Grantley 16. Nat M. Wills 21. Virginian 24. Wizard of Oz 28.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Hall and Barton, lessees): Runaways 5, 6; play disappointing; attendance light. Sin Hopkins 9, 10; well received by good audiences. Over Niagara Falls 12-18. Maxine Elliott 20, 21. Paderewski 23. Fatal Wedding 24. 25.—YE LIBERTY PLAYHOUSE (H. W. Bishop, mgr.): Bishop co. in East Lynne 5-11; new and up-to-date version greatly enjoyed; large audiences. All Comforts of Home 12-18. Held by Enemy 19-25.

COLORADO.

FUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, mgr.): Thomas Jefferson in Rip Van Winkle 10; medium business. Friend of the Family 11; little doing. James J. Jeffries in Davy Crockett 12; good house. James Boys 13. J. A. Wells 14. A Millionaire Tramp 15. Beauty Doctor 16. JEFFERSON THEATRE: Bishop co. in East Lynne 5-11; new and up-to-date version greatly enjoyed; large audiences. All Comforts of Home 12-18. Held by Enemy 19-25.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (Shubert Brothers, mgrs.): O. C. Collins, res. mgr.: A Chinese Honeymoon 10; excellent house; extremely good performance; thoroughly enjoyed. Sacred Concert 11; capacity; large sum realized for local charity. Paula Edwards in Winsome Winnie 14; large and fashionable audience; Miss Edwards received ovation. Edna Wallace Hopper 17. In Newport (premiere) 22-24. Ida Conquest 26, 27. Louis Mann 28. Nance O'Neill 30. Southern and Marlowe 31.—NEW HAVEN THEATRE (G. B. Bunnell, mgr.): W. H. Van Buren, asst. mgr.: Black Mask 12; big business. Volunteer Organist 15-17. Kidnapped in New York 19-21. Race for Life 22-24. Child Wife 26-28. Robert Fitzsimmons 29-31.—ITEM: An error in my column last issue made it appear that Annie Russell played to smallest house in history of the house. I intended to state that the gathering was one of the largest and most brilliant of the season. JANE MARLOWE.

BRIDGEPORT.—SMITH'S THEATRE (Edward C. Smith, mgr.): Even considering prices charged, Parsifal had such remarkably large audience 8 that immense playhouse was tested. No other house between New York and Boston could permit disposal of orchestra without encroaching upon boxes. Too Proud to Beg, satisfyingly full of incident, 9, 10. Big snowstorm opposition to Paula Edwards 12 in Winsome Winnie, but could not keep away good audience; thoroughly satisfied. Volunteer Organist 13, 14. At Risk of His Life 15, 16. Black Mask 19. Race for Life 20, 21. Kidnapped in New York 22-24. Bob Fitzsimmons 27, 28. W. P. HOPKINS.

HARTFORD.—PARSONS' THEATRE (H. O. Parsons, mgr.): Sale of Spice naturally pleased two good audiences 10. Paula Edwards in Winsome Winnie 15. Yarns 16. Black Mask 19. Race for Life 20, 21. Kidnapped in New York 22-24. HARTFORD OPERA HOUSE (Jennings and Graves, mgrs.): Russell Brothers in Female Detectives 8, 9; good business; very good co. Child Wife 10; competent co.; good sized, well pleased audiences. Uncle Josh Sprucey 12; good applause at both performances. Why Girls Go Wrong 13; fair house; hearty applause. Quinlan's Minstrels 14; very good first part and all; satisfactory business. Fast Life in New York 15-17. Henson's Superba 19-21. A. DUMONT.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, mgr.): Parsifal 10; good business. Professor Baldwin 12-17; good houses.—LYCEUM THEATRE (Daniel Humphries, mgr.): David Harum 8-11; fair houses. Because She Loved 12-14; fair business. Fight for Love 15-17. Slave of the Mine 19-21.

FLORIDA.

PENSACOLA.—OPERA HOUSE (John M. Coe, mgr.): Hello, Bill 5; small but very appreciative audience. Paul Gilmore in Mummy and Humming Bird 7; good business. Human Hearts 9; fair house. Sherlock Holmes 15.

GEORGIA.

ATLANTA.—GRAND THEATRE (H. L. De Givie, mgr.): Sergeant Kitty 6, 7; delightful performance; good house. Sherlock Holmes 9, 10; splendid performance; fair houses. Quincy Adams Sawyer 14, 15. Girl from Dixie 16, 17. Prince of Pilsen 19, 20. Jewel of Asia 23. Frank Daniels in Office Boy 26, 27. County Chairman 30, 31. Mother Goose Jan. 2-7. BIJOU (H. L. De Givie, mgr.): Elinore Sisters in Mrs. Delaney of Newport 12-17; excellent performance; good houses. Beauty Doctor 19-24.
SAVANNAH.—THEATRE (W. B. Seakind, mgr.): Barlow's Minstrels 7; fair business; mediocre performance. Quincy Adams Sawyer 10; fairly well done. Smart Set 13; topheavy house. Beauty Doctor 14. Jewel of Asia 20. Frank Daniels in Office Boy 22. Girl from Dixie 23.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, mgr.): William Morris in Who's Brown 6; splendid co. and performance; deserved packed house. Florence Roberts 7-9. Zaza 10. Doll's House; immense and appreciative audiences of society people. Grimes' Cellar Door 15. Fatal Scar 21. Modern Viking 22. Princess Chic 27. Nettie the Newgirl 29. Marriage of Kitty 31.

ILLINOIS.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., mgrs.): W. L. Busby, res. mgr.: Royal Chef 7; packed house; fair co. Peggy from Paris 8; large audience; excellent co. Irish Pawnbrokers 9; good house and co. Sign of the Cross 10; fair business; very capable co. Grace Hayward co. much applause; fine house. Katzenjammer Kids 11; tried for Her Life 12. Wizard of Oz 13. William Collier in Dictator 14. Broadway Burlesquers 15. Maloney's Wedding 16. Jack Roffner co. 18-24. Grace Hayward co. 25. Sam T. Jack's Burlesquers 26. Bonnie Erier Bush 28. Romance of Ocon Hollow 30. Walker Whiteside 31.

LINCOLN.—BROADWAY THEATRE (George W. Chatterton, lessee and mgr.; Homer W. Alvey, res. mgr.): North Brothers' Comedians 4-10; best repertoire co. here this season; good business. Plays: Russian Slave in Siberia. Warning to Men. Bowers Detective. Farmer Allen. Quaker Tragedy. Slave Girl. Utah. Lyman Twins 12; fair performance and house. London Gaiety Girls 14. Under Southern Skies 15. Out of Fold (return) 17. Midnight in Oontown 20 changed from 17. Bonnie Erier Bush 26. Price of Honor 27. Innocent Maids 28. Struggle of Capital and Labor 31.

PEORIA.—THE GRAND (Chamberlin, Harrington and Co., mgrs.): Hottest Coon in Dixie 7; good co.; pleased. Sign of the Cross 8; strong play; well liked. Peggy from Paris 10; extra nice Hayward co. much applause; fine house. Katzenjammer Kids 11; large Sunday night crowd; immense satisfaction. George Sidney in Busy Laxy 12 delighted and amused; big hit. Jeanne Towler in Iris 13. In Old Kentucky 15. Sam T. Jack's Burlesquers 16. William Collier in Dictator 17. Lyman Twins 18.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George W. Chatterton, mgr.): Grace Hayward co. 4-10; good satisfaction; big business. Plays: Slaves of Russia. Thelma. My Jim. Caught in the Web. In the Enemy's Power. Don't Thorne. Clarity Bell. Lyman Brothers in The Sacer 11; good co. pleased capacity. In Old Kentucky 12. Thon Shait Not Kill 14. London Gaiety Girls 15. Midnight in Oontown 17. North Brothers 18.

GALESBURG.—AUDITORIUM (Dr. L. T. Dorsey, mgr.): Royal Chef 8 pleased large audience. Sign of the Cross 9; fair house; good performance. Katzenjammer Kids 10, with matinee, pleased good business. Uncle Josh Perkins 13; poor house; fair co. Iris 15. William Collier 16. Trolley Party 17. Village Postmaster 20. Sam T. Jack's Burlesquers 21. Under Southern Skies 22.

DECATUR.—POWERS OPERA HOUSE (J. F. Given, mgr.): Broadway Burlesquers 5; mannish house. Sign of the Cross 6 pleased good house. Eben Holden 8; fair attendance. Tried for Her Life 9; co. fair. Thon Shait Not Kill 10; fair house. In Old Kentucky 12. Out of the Fold 15. London Gaiety Girls 17. Grace Hayward co. 19-24.

INDIANA.

FORT WAYNE.—MAJESTIC THEATRE (M. E. Rice, mgr.): Lottie Williams in Only a Shop Girl 5, 6; excellent co.; packed houses. Alone in the World 7, 8; good co. and business. Ward and Vokes in Pair of Pinks 10; excellent production; packed houses. Why He Divorced Her 12. American Gentleman 13. El Capitán 14. O. C. Collins 15. Harry Beresford in Our New Man 15. Katzenjammer Kids 16, 17. Break for Liberty 19. 20. Shadows of Great City 22-24. El Capitán 26. Lyman Brothers 27. Holty-Tolty 28. Village Postmaster 29. Lighthouse by Sea 30, 31.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, mgr.): Near Down House 5, 6, 7, 8; good satisfaction. East Lynne 9; poor co.; small house. Jeanne Towler in Iris 9 pleased fair house. Charley Grapevine in Awakening of Mr. Pipp amused two fair houses 10; good attraction. When Bell Tolls 13. Busy Laxy 17. Helen Grantley in Her Lord and Master 19. Labadie's Faust 21. Chase-Lister co. AUDITORIUM (Harry G. Sommers, mgr.): American Gentleman 6. Homespun Heart 8. Human Hearts 10. Forbidden Land 12; good house. Hooligan's Troubles 14. Two Orphans 15.

RICHMOND.—GNETT THEATRE (Ira Swisher, mgr.): Elopers 8 pleased good house. Our New Man 12; good performance; fair house. Ward and Vokes 13 pleased good business. Holty-Tolty 16. Queen of White Slaves 17. Katzenjammer Kids 20. —NEW PHILLIPS THEATRE (O. G. Murray, mgr.): Break for Liberty 12 pleased good house. Prince of Panama 15. Circus Day 16. My Friend from Arkansas 17. Indiana Folks 18. Howe's Pictures 21.

INDIAN TERRITORY.

SOUTH MALESTER.—LANGSDALE OPERA HOUSE (J. L. Aton, mgr.): In Louisiana 7; good co.; fairly pleased house. Lyceum Stock co. 12-14. Banker's Daughter 16. Walker Whiteside in David Garrick's Love 17. Helen Grantley in Her Lord and Master 19. Labadie's Faust 21. Chase-Lister co. 22-24. Hoyt's Comedy co. 26-31. Hans Hanson Jan. 2. Her Only Sin 4. Sterling Stock co. 5-7.

ARDMORE.—ROBINSON'S OPERA HOUSE: North Brothers 5 in Hand of Man; S. R. O.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): Irma Opera co. 9; fair business; failed to please. Porter J. White in Faust 13. Holty-Tolty 17. —E. E. Kess: Juliet, Paris, who is with The Misadventures this season, enjoys distinction of having joke on Gerry Society during co's engagement in New York. Miss Farish, who is a St Louis girl, and plays a boy's part, is rather diminutive in size, so that representatives of society were confident that child under age was appearing on stage. Society demanded that she not appear in the cast as no permit had been secured. Strenuous arguments were necessary to convince the society's representatives that Miss Farish had attained an age and was entitled her to appear without the sanction of organization. Miss Farish was a member of The Cavalier co. last season. FRANK E. FOSTER.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jersey, mgr.): Rutledge Stock co. 5, 6; satisfactory co. and patronage. Near Down House 5, 6, 7, 8. Death. Mahara's Minstrel 10; two good houses; pleased. Flinta 12-17. Eben Holden 22. Charles B. Hanford 23. AUSTIN J. MUMMERT.

DES MOINES.—FOSTER OPERA HOUSE (William Foster, mgr.): Kellar 7 entertained large and appreciative audience. George Sidney in Busy Laxy 9; good business and co. —Eara Kendall in Weather-beaten Benson 10, matinee and evening; excellent co. and business. Glittering Gloria 20. Tenderfoot 26.



Queen Louise Massage Cream

Beauty is within the reach of all women. Why have a poor complexion when you can beautify yourself with Queen Louise Face Massage Cream? It beautifies, soothes, invigorates, refreshes, cleanses and removes all facial blemishes; eradicates wrinkles.

Price, 50 cents and \$1.00 per jar.

Send five cents in stamps for a generous sample and an illustrated book on facial massage.

Queen Louise Cream

is for sale by all first-class Department and Drug Stores in the United States.

N. LOPARD & CO., Inc.,
705 Broadway, N. Y.

FEINBERG, Photographer

is located at his new Studio,

1343 Broadway, between 35th and 36th Sts.,

where he will be pleased to meet his many professional friends.

Formerly of 16 West 14th St.

Telephone connection.

—GRAND OPERA HOUSE (William Foster, mgr.): Course of Drink 8-10 pleased large audiences; very good co. Billy Clifton in How He Won Her 12-14; splendid attraction; vaudeville unusually strong; good business. Old Time 15-17. McFadden's Flats 19-21. Ocon Hollow 22-24. On the Bridge at Midnight 26-28.—AUDITORIUM (William Foster, mgr.): San Toy 29.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, mgr.): Wife in Name Only 7; small business; disappointing. Clara Thropp in Doll's House pleased fair audience 8. Royal Chef 10; large and well pleased audience. Village Postmaster 12; fine attraction; small house. Holy City 13; fair business. Eben Holden 14. John T. McOutcheon 15. Ocon Hollow 16. Harrison J. Wolfe 17. Two Married Women 19. San Toy 23. Thomas Jefferson in Rip Van Winkle 26. Texas Steer 31. Why Girls Leave Home Jan. 2. Charles Hawtrej in Message from Mars 5.

MASON CITY.—PARKER'S OPERA HOUSE (A. T. Parker, mgr.): Will reopen after Jan. 1.—WILSON THEATRE (A. B. Beall, mgr.): Tim Murphy in When a Man Marries 7; excellent business; splendid co. and play. Porter J. White in Part 12; co. fair; business light. Millionaire Tramp 19-24. Harrison J. Wolfe 28. Holy City 30.

KANSAS.

TOPEKA.—NEW CRAWFORD THEATRE (Crawford and Kane, mgrs.): Side Tracked 5; fair performance; small house. Why Girls Leave Home 8; crude performance; fair house. Sandy Bottom 9; poor performance; fair house. Village Parson 10; two good houses; fair co. Docket's Minstrels 11; up-to-date performance; large receipts. William Collier in Dictator 12. Glittering Gloria 13. Her Only Sin 14. Fortune Hunter 16. Wizard of Oz 19. That Little Swede 17.—ITEM: Crawford Circuit has another theatre, New Jefferson, at Jefferson City, Mo. New house will open Dec. 28 under management of Crawford and Alendorf. Opening attraction, Glittering Gloria. DAVID J. AUGUST.

PITTSBURG.—LA BELLE THEATRE (W. W. Bell, mgr.): Village Parson 7; large house; well pleased. Side Tracked and Sign of Four 8; S. R. O.; both cos. pleased. Runaway Match 9; good house and co. Bunch of Keys 10; large house; fair co. Alphonse and Gaston 13. Lyric Opera co. 14. Charles B. Hanford in Taming of Shrew 16. Sandy Bottom 17. Dora Thorne 21. That Little Swede 24. Pit 28. Walter Whiteside 31.

IOLA.—GRAND THEATRE (O. H. Wheaton, mgr.): Bunch of Keys 7; fair performance; good crowd. Glittering Gloria 9; excellent co.; well filled house. Fortune Hunter 16. Wizard of Oz 19. That Little Swede 17. Tracked 10; fair co. and horse. Alphonse and Gaston 12; very poor co. and business. Charles B. Hanford 20. Dora Thorne 21.

WICHITA.—CRAWFORD THEATRE (E. L. Martling, mgr.): Glittering Gloria 5; fair co.; failed to please good business. Village Parson 9; fair co. and business. Bunch of Keys 23. Peck's Bad Boy 24. Her Only Sin 26. Pompell 27. Lyric Opera co. 28. Quincy Adams Sawyer 29.

KENTUCKY.

HENDERSON.—PARK THEATRE (F. R. Hall, mgr.): Van Dyke-Eaton co. 6-10; good co.; fair business. Plays: Carmen. Faust. In Hands of Caesar. After the Ball. Across the Desert. An Egyptian Princess. Dr. Jekyll and Mr. Hyde. Two Orphans. Innocent Maids 12; fair performance; poor business. Nat M. Wills in Son of Rest 13. In Far East 15. Alice, When Art Thou 19. Under Southern Skies 21. An Aristocratic Tramp 24. Holty-Tolty 27. Looping the Loop 28. Human Hearts 30. James Boys 31.—OPERA HOUSE (Lee Oberdorfer, mgr.): Ward and Wade's Minstrels 8; fair performance; small audience. Missouri Girl 9; small audience; pleased. Clark's Female Minstrels 20.

LEXINGTON.—OPERA HOUSE (Charles Scott, mgr.): Shadows of Great City 10; good business; topheavy house. Miss Bob White 12; good business; fair satisfaction. Murray Comedy co. 13 in Just Plain Folks to usual S. R. O.; popular prices. Indications that Rejane will break all local records 21.

LOUISIANA.

ALEXANDRIA.—RAPIDES THEATRE (E. H. Flag, lessee and mgr.): Desperate Chance 9; true to its title; pleased upper part of house. Helen Grantley in Her Lord and Master fairly satisfied house. Dolly Varden 13; enormous advance sale. Josh Sprucey 14. Paul Gilmore in Mummy and Humming Bird 18. W. M. McCauley in Little Homestead 19. W. B. Patton (return) in Last Rose of Summer 25. Gorton's Minstrels 28.

LAKE CHARLES.—OPERA HOUSE (W. A. Finney, mgr.): Joseph Murphy in Kerry Gow 11; co. good; business fair. Ghosts 12; good co.; fair business. Gorton's Minstrels 18. Dr. Jekyll and Mr. Hyde 15. Babes in Toyland 18.

MAINE.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.): Myrtle-Harder Stock co. closed 6-10 to rushing business; highly pleased audiences. Southern Skies 11; At Risk of His Life. Fisherman's Daughter. Along Kennebec. Lost on Pacific. Secret Dispatch. Quaker Tragedy. Slave Girl. Tide of Fortune; co. and performances excellent; specialties good. Factory Girl 18.

Smokers

Horsford's Acid Phosphate relieves depression, nervousness, wakefulness and other ill effects caused by excessive smoking, or indulgence in alcoholic stimulants.

SALOMON @ BURROUGHS, 346 Sixth Avenue, N. Y.

Formerly with

HALL

Special Department for the Sale of Sleighing and Carriage Robes, Baby Carriage Robes, Fur Caps, Fur Gloves, Fur Collars, Coachmen's Capes, Men's Fur Lined Coats, Raccoon Automobile Coats for Ladies, Foot Muffs, Sleighing Hoods, Animal Rugs.

Sleigh Robes,	\$8, \$10 to \$25
Baby Robes,	\$5, \$8, \$10 to \$12
Fur Caps,	\$2.50, \$3.50, \$4 to \$15
Fur Gloves,	\$3.50, \$4, \$5 to \$15
Fur Collars,	\$5, \$6 to \$8
Coachmen's Capes,	\$8, \$10 to \$25
Fur Lined Coats,	\$50, \$65 to \$125
Raccoon Coats,	\$45, \$55 to \$60
Foot Muffs,	\$4, \$5 to \$6
Hoods,	\$3, \$9 to \$15
Animal Rugs,	\$9, \$12 to \$25

Salomon & Burroughs, Furriers,

Formerly with W. H. HALL,

Phone -1720 Gramercy.

346 Sixth Avenue, New York.

PATENTS

promptly obtained OR NO FEE. Trade-Marks, Copyrights and Labels registered. TWENTY YEARS' PRACTICE. Highest references. Send model, sketch or photo. for free report on patentability. All business confidential. HAND-BOOK FREE. Explains everything. Tells How to Obtain and Sell Patents. What Inventions Will Pay, How to Get a Partner, explains best mechanical movements, and contains 500 other subjects of importance to inventors. Address, H. B. WILLSON & CO. Patent Attorneys, 707 F Street West, WASHINGTON, D. C.

Established 1879 at 14th St. Theatre

WALTON'S SCENERY TRANSFER

STABLES, 513, 521 and 523 West 24th Street (Near Penn. R. R. and Erie Depots).

TELEPHONE, 1721—CHelsea.

Office—Room 3, 1358 Broadway.

SCENE TRUCK ALWAYS READY.

Before Leaving the City Place your valuables in the indestructible burglar-proof vaults of

THE MANHATTAN STORAGE and WAREHOUSE COMPANY

Warehouses, Lexington Avenue, 41st and 42d Sts. and Offices, Seventh Avenue, 52d and 53d Sts. Furniture, Ornaments, Trunks, etc., taken on Fire-proof Storage; also, if desired, packed and moved. SAFE DEPOSIT BOXES, \$5.00 PER YEAR. VAULTS FOR SILVER TRUNKS. Special facilities for safe keeping of Theatrical Wardrobes, Scenery, Etc. ADRIAN LARSEN, Jr., Secy. LAWRENCE WALLA, Pres.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BOY OF THE STREETS: Monroe City, Mo., Dec. 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1904.
 A BREAK FOR LIBERTY (J. M. Jacobs, mgr.): Terre Haute, Ind., Dec. 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1904.
 A BREEZY TIME (K. Webster Fitz, mgr.): Waycross, Ga., Dec. 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1904.
 A BUNCH OF KEYS (Gus Bothner, mgr.): Wellington, Kan., Dec. 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1904.
 A CHICAGO TRAMP (W. C. De Baugh, mgr.): West Point, Miss., Dec. 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1904.
 A CIRCUS DAY (H. M. Reiss, mgr.): Ticonderoga, N. Y., Dec. 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1904.
 A COUNTRY KID (H. B. Whitaker, mgr.): Centerville, Ia., Dec. 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1904.
 A DESPERATE CHANCE (Miller, Plohan and Saylor, mgrs.): Arkansas City, Kan., Dec. 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1904.
 A DEVIL'S LANE (Eastern; Eunice Fitch, mgr.): Frostburg, Md., Dec. 21.
 A FIGHT FOR LOVE: Philadelphia, Pa., Dec. 19-24.
 A FRIEND OF THE FAMILY (W. F. Gorman, mgr.): Denver, Col., Dec. 19-24, Leadville 23, Victor 23, Cripple Creek 27, Canon City 28.
 A GIRL OF THE STREETS (J. L. Veronee, mgr.): Philadelphia, Pa., Dec. 18-24, Baltimore, Md., 25-31.
 A LITTLE OUTCAST (Geo. B. Gills): Rochester, N. Y., Dec. 20-28, Syracuse 29-31.
 A LITTLE OUTCAST (E. J. Carpenter's): Seattle, Wash., Dec. 25-Jan. 1.
 A MARRIED MAN'S TROUBLES: Seattle, Wash., Dec. 12-31.
 A MIDNIGHT MARRIAGE (Frank C. Rhoades, mgr.): Brooklyn, N. Y., Dec. 26-31, Camden, N. J., Jan. 2-4.
 A NIGHT IN THE FOOL HOUSE: Cincinnati, O., Dec. 19-24.
 A RABBIT'S FOOT: Augusta, Ga.—Indefinite.
 A RACE FOR LIFE (Sullivan, Harris and Woods, mgrs.): Bridgeport, Conn., Dec. 20, 21, New Haven 22-24, Hartford 25-28.
 A ROMANCE OF OOD HOLLOW (A. C. Allen, mgr.): Ottumwa, Ia., Dec. 20, Okaloosa 21, Dec. 22-24, Rock Island, Ill., 25, Davenport, Ia., 26, Muscatine 27, Burlington 28.
 A ROYAL SLAVE (Northern; Gordon and Bennett, props.; Teddy Thomas, mgr.): Tipton, Ind., Dec. 20, Decatur 21, Richmond 22, Anderson 24.
 A ROYAL SLAVE (Southern; Gordon and Bennett, props.; Henry M. Blackaller, mgr.): Alliance, O., Dec. 20, Salem 21, East Jordan 22, Bellaire 23, Butler, Pa., 24, Punxsutawney 26, Leechburg 27, Blairsville 28.
 A RUINED LIFE (Mark Cohn, mgr.): Chicago, Ill., Dec. 5-24.
 A RUNAWAY MATCH (Miller and Bates, mgrs.): Windsor, Mo., Dec. 20, Sedalia 22.
 A WIFE WITHOUT A SMILE: New York City Dec. 19—Indefinite.
 A TEXAS STEER (M. Rice, mgr.): Kansas City, Mo., 18-24.
 A THOROUGHLY TRAMP (Harry Darlington, mgr.): Kokomo, Ind., Dec. 20, Ft. Wayne 21, Rochester 22, Valparaiso 26, La Porte 27, South Bend 28, Marion 29, Goshen 30.
 A WOMAN'S STRUGGLE: Baltimore, Md., Dec. 19-24.
 A WORKING GIRL'S WRONGS (Howard Wall, mgr.): Boston, Mass., Dec. 19-24.
 ACROSS THE PACIFIC (Harry Clay Blaney, mgr.): Memphis, Tenn., Dec. 19-24, Atlanta, Ga., 26-31.
 ADAMS, MAUDE: New York City, Dec. 20—Indefinite.
 ALLEN, VIOLA: Scranton, Pa., Dec. 20, Binghamton, N. Y., 21, Albany 22, Worcester, Mass., 23, New Bedford 24, New York City 26—Indefinite.
 ALONE IN THE WORLD (Mittenthal Brothers, mgrs.): Cleveland, O., Dec. 19-24, Detroit, Mich. 25-31.
 AN AMERICAN GENTLEMAN (L. Hunsaker, mgr.): Madison, Wis., Dec. 20, Freeport, Ill., 21, 22, Dubuque, Ia., 23, Des Moines 24-26.
 AN ARISTOCRATIC TRAMP: Clarksville, Tenn., Dec. 20, Knoxville 21.
 AN AMERICAN PRINCESS: Brooklyn, N. Y., Dec. 19-24.
 AN IDIOT SLAVE (Fred C. Taylor's): Waverly, O., Dec. 20, Greenfield 21, Wilmington 22, Miami 23, Germantown 24.
 ANGLIN, MARGARET: Chicago, Ill., Dec. 12-24.
 ARIZONA (Eastern; H. C. Demuth, mgr.): Kenosha, Wis., Dec. 25, Waukegan, Ill., 26, Rockford 27.
 ARIZONA (Western; William B. Raymond, prop.): Missoula, Mont., Dec. 20, Helena 21, Great Falls 22, Butte 23, 24, Roseman 26, Livingston 27, Billings 28, Miles City 29, Mandan, N. D., 30, Fargo 31.
 AT RISK OF HIS LIFE (Mark E. Swan, mgr.): New York City, Dec. 19-24.
 AT THE OLD CROSS ROADS (Arthur Alston, mgr.): Washington, Ind., Dec. 20, Bedford 21, Jaysonville 22, Paris, Ill., 23, Kankakee 24, Hammond, Ind., 25, Hunt 26, Elkhart 27, Ellettsburg 28.
 BARRYMORE, ETHEL: New York City Nov. 15—Indefinite.
 BATES, BLANCHE (David Belasco, mgr.): San Francisco, Cal., Dec. 18—Indefinite.
 BELLEVUE, KYRLE: Detroit, Mich., Dec. 19-24.
 BEN HUR: Galveston, Tex., Dec. 19-24.
 BERSERFER, HARRY (J. J. Coleman, mgr.): Sioux Falls, S. D., Dec. 25, Sioux City, Ia., 26, Fremont, Neb., 29, New York City 30, 31.
 BETRAYED AT THE ALTAR (Brand and Goldsmith, mgrs.): Seymour, Ind., Dec. 26, New Castle 27, Dunkirk 28, Kokomo 29, Rochester 30.
 BUSTER BROWN (Western; Melville B. Raymond, mgr.): Pittsburgh, Pa., Dec. 19-24, Washington, D. C., 26-31.
 BUSTER BROWN (Eastern; Melville B. Raymond, mgr.): Youngstown, O., Dec. 20, Sharon, Pa., 27, Beaver Falls 28, McKeesport 29, Charleroi 30, Connellsville 31.
 BUSY IZZY: Chicago, Ill., Dec. 18-24.
 CAMPBELL, MRS. PATRICK: Newark, N. J., Dec. 19-24.
 CHECKERS: Philadelphia, Pa., Dec. 19-24.
 CHILD SLAVES OF NEW YORK (J. B. Isaacs, mgr.): Columbus, O., Dec. 19-21, Dayton 22-24, Toledo 25-27, Saginaw, Mich., 29-31.
 CLARK, ORTON: Pittsburgh, Pa., Dec. 19-24.
 COLLIER, WILLIAM (L. E. Pott, mgr.): Dec. 19-24.
 ROCKFORD, Ill., 22, Madison, Wis., 23, La Crosse 24.
 COMMON SENSE BRACKET: Detroit, Mich., Dec. 19-24.
 CORCORAN, JANE (Alston and Baxter, mgrs.): Spokane, Wash., Dec. 25, 26, Lewiston, Idaho, 27, Pullman, Wash., 28.
 CRANE, WILLIAM H.: Boston, Mass., Dec. 12-24.
 DANGERS OF A WORKING GIRL (A. H. Woods, mgr.): Baltimore, Md., Dec. 19-24.
 DAVID HARUM (No. 1): Julius Cahn, mgr.: Baltimore, Md., Dec. 19-24.
 DAVID HARUM (No. 2): Julius Cahn, mgr.: Toledo, O., Dec. 25-28, Columbus 29-31.
 DESERTED AT THE ALTAR: Buffalo, N. Y., Dec. 19-24.
 DE GRASSE, JOSEPH: Gainesville, Tex., Dec. 20, Fort Worth 21, Denton 22, McKinney 23, Corsicana 24, Waxahatchie 26, Hillsboro 27, Cleburne 28, Stephenville 29.
 DEVIL'S AUCTION (M. Wise, mgr.): Spokane, Wash., Dec. 18-20, Wardner, Idaho, 21, Wallace 22, Missoula, Mont., 23, Helena 24.
 DOWN ON THE FARM: Marietta, Ga., Dec. 20, Cartersville 21, Cedarville 22, Carrollton 23, Newman 24.
 DOWNING, ROBERT (P. P. Craft, mgr.): Brooklyn, N. Y., Dec. 19-24.
 DORA THORNE (Geo. E. Crowder, mgr.): Leavenworth, Kan., Dec. 20, Iola 21.
 DORA THORNE (Rowland and Clifford, mgrs.): So. Framingham, Mass., Dec. 20, Marlboro 21, Manchester, N. H., 22-24, Pittsburg, Mass., 26, Gardner 27, Turners Falls 28, Holyoke 29-31.
 DOWN BY THE SEA (Phil Hunt, mgr.): New York City, Dec. 18-24.
 DREW, JOHN: New York City, Sept. 5—Indefinite.
 DRIVEN FROM HOME: St. Louis, Mo., Dec. 18-24.
 DR. JEKYLL AND MR. HYDE (L. E. Pond, mgr.): Orosco, Mich., Dec. 20, Pontiac 21, Toledo, O., 22-24.
 EAST LYNNE: Holyoke, Mass., Dec. 19-21.
 EDSON, ROBERT (Henry B. Harris, mgr.): St. Paul, Minn., Dec. 25-31.
 EDWARDS, WALTER (Wells, Dunne and Harlan, mgrs.): New York City Dec. 19-25.
 EIGHT BELLS: Cleveland, O., Dec. 19-24.
 ELLIOTT, MAXINE: Oakland, Cal., Dec. 20, 21, San Jose 22, Stockton 23, Sacramento 24, Portland, Ore., 26-28, Tacoma, Wash., 29, Victoria, B. C., 30, Vancouver 31.
 ESCAPED FROM SING SING: Brooklyn, N. Y., Dec. 19-24.
 ESCAPED FROM THE Harem (Harry Earl, mgr.): Milwaukee, Wis., Dec. 18-24.
 FAST LIFE IN NEW YORK: Jersey City, N. J., Dec. 19-24, Newark 26-31.
 FAVERSHAM, WM.: Phoenix, Ariz., Dec. 22, Tucson 23, Bisbee 24, El Paso, Tex., 25, 26.
 FISKE, MRS. AND THE MANHATTAN COMPANY (Harrison Gray Fiske, prop. and mgr.): New York City Sept. 14—Indefinite.
 FOR MOTHER'S SAKE (Wm. Pottle, mgr.): Seattle,

Wash., Dec. 18-24, Tacoma 25-28, Portland, Ore., 29-31.
 FROM RAGS TO RICHES: Newark, N. J., Dec. 19-24.
 GALLAND, BERTHA: New York City Dec. 12—Indefinite.
 GERMAN LILLIPUTIANS: Bloomfield, Neb., Dec. 20, Scribner 28.
 GILLETTE, WILLIAM: Grand Rapids, Mich., Dec. 20, Ft. Wayne, Ind., 21, Terre Haute 22, Indianapolis 23, 24.
 GIBSON, HARNEY (Harry Montgomery, mgr.): New Haven, Conn., Dec. 19-21, Bridgeport 22-24, North Adams, Mass., 26, Glens Falls, N. Y., 27, Burlington, Vt., 28.
 GOODWIN, NAT C. (Geo. J. Appleton, mgr.): New York City, Dec. 19-24.
 GRAPEWIN, CHARLES: St. Louis, Mo., Dec. 18-24.
 GREET, BEN, PLAYERS: Victoria, B. C., Dec. 20, 21, Nanaimo 22, Vancouver 23, 24, Seattle, Wash., 25-28.
 GRIFFITH, JOHN (Jno. M. Hickey, mgr.): Greenville, Miss., Dec. 20, Jackson 21, Vicksburg 22, Natchez 23, Port Gibson 24, Baton Rouge, La., 26, Donaldsonville 27, Biloxi, Miss., 28.
 HACKETT, JAMES K.: New York City Dec. 6—Indefinite.
 HALL, GEORGE F. (W. J. Fielding, mgr.): Wilkes-Barre, Pa., Dec. 19-21, Scranton 22-24, Reading 26-28.
 HANFORD, CHARLES B. (F. Lawrence Walker, mgr.): Iola, Kan., Dec. 20, Ottawa 21, Soldiers Home 22, Emporia 23, Abilene 24.
 HANS HANSON (Jas. T. McAlpin, mgr.): Neodesha, Kan., Dec. 20, Altamont 21, Oswego 22, Erie 23, Scammon 24, West Mineral 25.
 HAPPY HOOLIGAN (Al. Dolson, mgr.): Natchez, Miss., Dec. 20, Canton 21, Hattiesburg 22, Gulfport 23, Biloxi 24, Pensacola, Fla., 26, Mobile, Ala., 27, Corinth, Miss., 28, Columbus 29, Jackson, Tenn., 30, Nashville 31.
 HARNED, VIRGINIA: Philadelphia, Pa., Dec. 26-Jan. 7.
 HAWTREY, CHARLES: Waco, Tex., Dec. 22.
 HERBERT ADRIET (Spencer and Aborn, mgrs.): Louisville, Ky., Dec. 19-31, Cincinnati, O., Jan. 1-8.
 HENDRICKS, BEN (Wm. Gray, mgr.): Omaha, Neb., Dec. 20, 21, Nebraska City 22, Lincoln 23, 24.
 HER FIRST FALSE STEP: Louisville, Ky., Dec. 18-24, Memphis, Tenn., 26-31.
 HER ONLY SON (Frank T. Wallace, mgr.): Wichita, Kan., Dec. 28, Wellington 27, Winfield 28, Arkansas City 29, Blackwell, Okla., 30, Guthrie 31.
 HOLLAND, MILDRED: Wheeling, W. Va., Dec. 26.
 HOW HE WON HER (R. M. Felton, mgr.): Kansas City, Mo., Dec. 19-24.
 HUMAN HEARTS (Jay Simms, mgr.): New Orleans, La., Dec. 11-23, Nashville, Tenn., 25.
 IN THE SHADOW OF THE GILLOWS (M. D. Wilson, mgr.): Scranton, Pa., Dec. 19-21, Wilkes-Barre 22-24.
 IRIS-EUGENIE BLAIR: Brooklyn, N. Y., Dec. 19-24.
 IRWIN, MAY (Edward R. Salter, mgr.): New York City Nov. 1—Indefinite.
 JAMES BOYS IN MISSOURI (Eastern; Frank Gassolo, mgr.; Little Rock, Ark., Dec. 20, Marions 21, Jonesboro 22, Memphis, Tenn., 23, Nashville 24, Bowling Green, Ky., 26, Clarksville, Tenn., 27, Russellville, Ky., 28.
 JERRY FROM KERRY: Tullahoma, Can., Dec. 20, Detroit, Mich., 21-23.
 JESSE JAMES (J. H. Bauman, mgr.): Irwin, Pa., Dec. 20, Greensburg 21, New Kensington 24.
 KNOTT, ROSSELLE (Frank L. Perley, mgr.): Fond du Lac, Wis., Dec. 20, Madison 21, Eau Claire 22, Wisconsin 23, Mankato 24.
 LIGHTS OF HOME (Harry Doel Parker, mgr.): Chicago, Ill., Dec. 18-31.
 LONERGAN, LESTER (Geo. H. Brennan, mgr.): Winnipeg, Man., Dec. 22-24, Brainerd, Minn., 26, Superior 28, Duluth 30.
 LORIMER, WRIGHT: Philadelphia, Pa., Dec. 5-24.
 LYMAN TWINS: Tuscola, Ill., Dec. 20, Pana 21, Brazil, Ind., 26, Bedford 28, Washington 29, Princeton 30, Mt. Vernon 31.
 McFADDEN'S FLATS (Chas. E. Barton, mgr.): Des Moines, Ia., Dec. 19-21, Omaha, Neb., 22-24.
 MANN, LOUIS: New York City Nov. 21-Dec. 24.
 MANTELL, ROBERT: New York City Dec. 5—Indefinite.
 MAUD MULLER (L. D. Blondell, mgr.): Tyrone, Pa., Dec. 20, Bellefont 21, Phillipsburg 22, Renova 23, Mahanoy 24, Bridgeton, N. J., 26, Easton, Pa., 27, Melville, Rose (J. R. Sterling, mgr.): San Francisco, Cal., Dec. 11-24, Sacramento 25, 26, San Jose 27, Obispo 28, Santa Barbara 29, Pomona 30.
 MILLER, HENRY: New York City Dec. 19-24, Brooklyn 26-31.
 MORE TO BE PITIED THAN SCORNED: Washington, D. C., Dec. 19-24.
 MORTIMER, LILLIAN (A Girl of the Streets; Decker and Veronee, mgrs.): Philadelphia, Pa., Dec. 19-24.
 MRS. WIGGS OF THE CABBAGE PATCH (Lieber and Co. mgrs.): New York City Sept. 3—Indefinite.
 MURPHY, JOSEPH (Geo. Kenney, mgr.): El Paso, Tex., Dec. 20, Tucson, Ariz., 21, Phoenix 22, Los Angeles, Cal., 26-31.
 MURPHY, TIM (L. E. Saunders, mgr.): Indianapolis, Ind., Dec. 25-27.
 MURRAY AND MACK: McKinney, Tex., Dec. 20, Denison 21, Greenville 22, Bonham 23, Gainesville 24, Oklahoma City, Okla., 26, 28, Guthrie 27.
 M. F. RILEY (L. E. Saunders, mgr.): Noblesville, Ind., Dec. 20, Lebanon 21, Frankfort 22, Monticello 23, Tipton 24.
 MY WIFE'S FAMILY (J. Seldenberg, mgr.): Detroit, Mich., Dec. 19-24, Sandusky, O., 25, Lorain 27, New York City 28-31.
 NEW YORK PLAY BY RAY Youngstown, O., Dec. 21, Akron 22-24, Sharon, Pa., 26, Rochester 27, Irwin 28, Leechburg 29, Altoona 30, Johnstown 31.
 NEXT DOOR (Jos. H. Anthony, mgr.): Ottawa, O., Dec. 20, Van Wert 21, Delphos 22, Marion 23, Piqua 24, St. Marys 26, Greenville 27, Muncie, Ind., 28.
 OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): Harrisburg, Pa., Dec. 19, Wilkes-Barre 20.
 OLD AKA-SAW (M. J. H. Youngtown, O., Dec. 21, Akron 22-24, Sharon, Pa., 26, Rochester 27, Irwin 28, Leechburg 29, Altoona 30, Johnstown 31.
 OLD FARMER HOPKINS: Greenville, N. C., Dec. 20, Washington 21, Edenton 22, Tarboro 23, Smithfield 24, Atlantic 25.
 ON THANKSGIVING DAY (Vance and Sullivan, mgrs.): Richmond, Va., Dec. 19-24, Montgomery, Ala., 26-28.
 ON THE BRIDGE AT MIDNIGHT (Eastern; Geo. Klimt, prop.; Frank Gassolo, mgr.): New York City, Dec. 18-28, Philadelphia, Pa., 30-Feb. 4.
 ON THE BRIDGE AT MIDNIGHT (Western; Geo. Klimt, prop.; Frank Gassolo, mgr.): Council Bluffs, Ia., Dec. 18-24, Milwaukee, Wis., Dec. 18-24, Chicago, Ill., 25-Jan. 7.
 OUR NEW MINISTER (Miller and Convers, mgrs.): Jersey City, N. J., Dec. 19-24.
 OVER THE HILL (A. Rowland and Clifford, props.): Trenton, N. J., Dec. 19-21, New Brunswick 22, Bristol, Pa., 23, Burlington, N. J., 24, Pottsville 25.
 OVER NIAGARA FALLS (C. Rowland and Clifford, mgrs.): San Francisco, Cal., Dec. 19-24, Santa Barbara 25.
 PATTON, W. B. (J. M. Stout, mgr.): Corsicana, Tex., Dec. 20, Tyler 21, Palestine 22, Longview 23.
 QUEEN OF THE HIGHWAY (W. McGowan, mgr.): Detroit, Mich., Dec. 18-24.
 QUEEN OF THE WHITE SLAVES (Eastern; A. H. Woods, mgr.): Grand Rapids, Mich., Dec. 26-28, Charlotte 29, Lansing 30, Flint 31.
 QUEEN OF THE WHITE SLAVES (Western; A. H. Woods, mgr.): Rochester, N. Y., Dec. 19-21, Syracuse 22-24, New York City 26-31.
 QUINCY ADAMS SAWYER (Central): Birmingham, Ala., Dec. 26, Salem 27, Demopolis 28, Meridian, Miss., 29, Jackson 30, Fort Gibson 31.
 QUINCY ADAMS SAWYER: Sugar Creek, O., Dec. 27, Urchville 28, Wooster 29, Ashland 30, Massillon 31.
 RACHEL GOLDSTEIN (A. H. Woods, mgr.): Saginaw, Mich., Dec. 18-21, Battle Creek 22, Kalamazoo 23, Ft. Wayne, Ind., 24.
 REHAN, ADA (Sam. S. Shubert, mgr.): Pittsburgh, Pa., Dec. 19-24, Chicago, Ill., 26-Jan. 2.
 REANE: Louisville, Ky., Dec. 20, Lexington 21, Pa., Dec. 21, Columbia 22, Wheeling, W. Va., 24.
 ROBERT KATHERINE: Albany, N. Y., Dec. 19-24.
 ROBERTS, FLORENCE: Vancouver, B. C., Dec. 20, 21.
 ROBSON, ELEANOR: St. Louis, Mo., Dec. 26-31.
 ROYAL LILLIPUTIANS (Thos. R. Henry, mgr.): Montreal, Can., Dec. 19-24, Quebec 26-28.
 RUNNING FOR OFFICE: Washington, D. C., Dec. 19-24.
 RUSSELL, ANNIE: New York City Dec. 5—Indefinite.
 RUSSELL, LOUIS J. (Felix Blas, mgr.): Barnesboro, Pa., Dec. 21, Indiana 22, Greensburg 23, Latrobe 26, Mt. Pleasant 27, Washington 28, Connellsville 29, Vandergrift 31.
 SHADOWS ON THE HEARTH (Arthur C. Alston, mgr.): Toronto, Can., Dec. 19-24, New York City 26-Jan. 14.
 SHEA, THOMAS E. (Nixon and Zimmerman, mgrs.): Philadelphia, Pa., Dec. 19-31.
 SHERLOCK HOLMES: New Orleans, La., Dec. 18-24.
 SPOOKY ARES (Wm. B. Cross, mgr.): Portland, Ore., Dec. 21, Eugene 22, Chico, Cal., 24, San Francisco 25-31.
 SI PLUNKARD: Slatton, Pa., Dec. 20, Lehighton 21, Mahanoy City 22.
 SI STERBINS (Dan Darleight and Bob Mack, mgrs.): Beaver Falls, Pa., 24, Canton 21, Lisbon 23.
 SKINNER OTIS: Chicago, Ill., Dec. 19-Jan. 7.
 SLAVES OF THE MINE (L. J. Slevin, mgr.): Wilmington, Del., Dec. 20, Camden, N. J., 21.
 STRANGE VENTURES OF AMOS SKEETER (Robt. Craft, mgr.): Akron, O., Dec. 19-21, Erie, Pa., 22-24.
 SOUTHERN, E. H. AND JULIA MARLOWE: Boston, Mass., Nov. 23-Dec. 24.
 SWEET GLOVER (V. H. Shaffer, mgr.): Kalamazoo, Mich., Dec. 20, Grand Rapids 22-24, Battle Creek 26, Kankakee, Ill., 29, Champaign 30, Decatur 31.
 THE BANKER'S CHILD (Four Shannons; Harry Shannons, mgr.): Oklahoma City, Okla., Dec. 19-24, Hobart 26, Madison 27, Annadoka 28, Geary 29, Watonga 30, Emil 31.
 THE CHARITY NURSE: Chicago, Ill., Dec. 11-24.
 THE COLLEGE WIDOW (Henry W. Savage, mgr.): New York City Sept. 20—Indefinite.
 THE COUNTRY CHAIRMAN (Eastern; Henry W. Savage, mgr.): Boston, Mass., Dec. 12-Jan. 21.
 THE COUNTRY CHAIRMAN (Western; Henry W. Savage, mgr.): New Orleans, La., Dec. 18-24.
 THE CRISIS (J. J. Moore, mgr.): Grand Rapids, Mich., Dec. 25-28, Toledo, O., 29-31, Cleveland Jan. 2-7.
 THE CURSE OF BEAUTY: New Brunswick, N. J., Dec. 20, Chester, Pa., 21, Westchester 22, Allentown 23, Reading 24, Lancaster 25, York 27.
 THE CURSE OF DRINK: Minneapolis, Minn., Dec. 18-24.
 THE EARL OF PAWTUCKET: Louisville, Ky., Jan. 2-4.
 THE ERRAND BOY (Sullivan, Harris and Woods, mgrs.): Boston, Mass., Dec. 19-24, Montreal, Can., 26-31.
 THE FACTORY GIRL (Eastern; Phil F. Isaac, mgr.): Brooklyn, N. Y., Dec. 19-24.
 THE FATAL WEDDING (Central; Sullivan, Harris and Woods, mgrs.): Toledo, O., Dec. 18-21, Columbus 22-24.
 THE FATAL WEDDING (Western; Sullivan, Harris and Woods, mgrs.): Oakland, Cal., Dec. 24, 25, Woodland 26, East Auburn 27, Grass Valley 28, Virginia City 29, Carson City 30, Reno 31.
 THE FATAL WEDDING (Sullivan, Harris and Woods, props.): Toledo, O., Dec. 18-21, Columbus 22-24, Dayton 25-28.
 THE FEMALE DETECTIVE: New York City Dec. 19-24.
 THE FLAMING ARROW: Philadelphia, Pa., Dec. 12-24, Annapolis, Md., 28, Richmond, Va., 27, Newport News 29, Norfolk 30, Petersburg 31, Lynchburg 31.
 THE FORBIDDEN LAND: Philadelphia, Pa., Dec. 19-25.
 THE FORTUNE HUNTER: Kansas City, Mo., Dec. 18-24.
 THE GAME KEEPER (Rowland and Clifford's): Springfield, Mass., Dec. 19-21, Holyoke 22-24, Elizabeth, N. J., 26-28.
 THE GIRL FROM KAY'S: Chicago, Ill., Dec. 12-Jan. 7.
 THE GIRL FROM KAY'S (No. 2): Norwich, Conn., 20, Middletown 21, New Britain 22, Meriden 23.
 THE GREAT WAY (Frank L. Perry, mgr.): Wolsey, S. D., Dec. 20, Alpena 21, Litcher 22, Parkston 23, Parker 26, Lennox 27, Canton 28, Rock Valley, Ia., 29, Le Mars 30, Hawarden 31.
 THE HEART OF CHICAGO (Edmund Manly, mgr.): North Platte, Neb., Dec. 26, Kearney 27, Hastings 28, Great Island 29, Columbus 30, Fremont 31.
 THE HOLY CITY (Eastern; Gordon and Bennett, props.; Edward Taylor, mgr.): Athens, O., Dec. 20, Ironton 21, Ashland, Ky., 22, Winchester 23, Lexington 26, Frankfort 27.
 THE HOLY CITY (Western; Gordon and Bennett, props.; Henry Harrison, mgr.): Oaawa, Ia., Dec. 20, Akron 30, Cherokee 22, Storm Lake 23, Sioux City 24.
 THE HOOSIER GIRL (Gus Cohan, mgr.): Columbus, O., Dec. 26-28, Butler, Pa., 29, Greenville 30, Niles, O., 31.
 THE IRISH PAWNROKERS (Ollie Mack and Joe W. Spears, mgrs.): St. Joseph, Mo., Dec. 19-25.
 THE JEWEL OF ASIA (Jno. P. Slocum, mgr.): Savannah, Ga., Dec. 20, Charleston, S. C., 21, Augusta, Ga., 22, Atlanta 23, Birmingham, Ala., 24, Memphis, Tenn., 26, 27.
 THE KATZENJAMMER KIDS: Richmond, Ind., Dec. 20, Knightstown 21, Connelville 22, Dayton, O., 23-28.
 THE LIGHTHOUSE BY THE SEA (Vance and Sullivan, mgrs.): Nashville, Tenn., Dec. 19-24.
 THE LIGHTHOUSE ROBBERY: Princess Ann, Dec. 19-24.
 THE LITTLE CHURCH AROUND THE CORNER: Philadelphia, Pa., Dec. 19-24.
 THE LITTLE HOMESTEAD (Wm. Macauley, mgr.): Monroe, La., Dec. 20, Ruston 21, El Dorado, Ark., 22, Camden 23, Prescott 24, Hot Springs 26, Pine Bluff 27, Jonesboro 28, Newport 29, Poplar Bluff, Mo., 30, Cairo, Ill., 31.
 THE LITTLE PRINCESS: Fall River, Mass., Dec. 23.
 THE LOST BOY (Edward Blondell's): Harrisburg, Pa., Dec. 19-21, Lebanon 22, Columbia 23, York 24.

Special to the Profession!

New Management. Cuisine Unexcelled.

Running hot and cold water, and speaking tube to office, in every room.

WILLIAM C. RICHARDSON & CO.,
PROPRIETORS.

Hotel Convenient to
All Theatres

European Plan

Arch and 12th Sts.,
PHILADELPHIA.

THEATRICAL WEEKLY RATES

Shall be glad to see all of my old friends and others. Come and feel at home.

WILLIAM C. RICHARDSON, Manager.

Formerly Business Manager Col. Sinn's Park Theatre, Brooklyn, for six seasons.

20 Years Before the American Public.

ANNA EVA FAY

AND HER COMPANY IN

"SOMNOLENCY"

NOW PLAYING HER 5th WEEK

AT THE

Avenue Theatre, Pittsburg, Pa.

...OUR RECORD...

5 Weeks St. Louis	3 Weeks Milwaukee	2 Weeks Toronto
5 " Cincinnati	3 " Cleveland	2 " Buffalo
2 " Detroit		2 " Albany

TOUR UNDER DIRECTION OF D. H. PINGREE. Have Two Weeks Open Address AVENUE THEATRE, Pittsburg, Pa.

Starting Christmas	AMERICAN THEATRE	Address Arthur C. Alston, Room 802 110 West 34th St.
Monday Matinee	DECEMBER 26	
SHADOWS ON THE HEARTH		With James M. Brophy and a Strong Cast.

ROBERT WAYNE	
AT LIBERTY. LEADING MAN.	
Stock or Production	Address McCauley's Theatre, Louisville, Ky.

SOUTHERN, E. H. AND JULIA MARLOWE: Boston, Mass., Nov. 23-Dec. 24.
 THE MIDNIGHT FLYER (Ed Anderson, mgr.): Owensboro, Ky., Dec. 20, Russellville 21, Bowling Green 22, Earlinton 23, Paducah 24, Fulton 26, Covington, Tenn., 27, Forrest City, Ark., 28, Hot Springs 30, Little Rock 31.
 THE MISSOURI GIRL (Western; Fred Raymond, mgr.): Union City, Tenn., Dec. 20, Fulton, Ky., 21, Charleston, Mo., 22, Malden 23, Poplar Bluff 24, Fredericktown 27, Farmington 28, Ironton 29, De Soto 30, Alton, Ill., 31.
 THE MISSOURI GIRL (Eastern; Harry S. Hoppling, mgr.): Greensburg, Pa., Dec. 20, Latrobe 21, West Newton 22, Irwin 23, Jeannette 24, New Kensington 26, Vandergrift 27, Belle Vernon 29, Moonongahela 30, Charleroi 31.
 THE MISSOURI GIRL (Western; Fred Raymond, mgr.): Union City, Tenn., Dec. 20, Fulton, Ky., 21, Charleston, Mo., 22, Malden 23, Poplar Bluff 24, Fredericktown 27, Farmington 28, Ironton 29, De Soto 30, Alton, Ill., 31.
 THE MOONSHINER'S DAUGHTER (Western and Southern; Frank Dodge, mgr.): Red Oak, Ia., Dec. 20, Creston 21, Oacola 22, Albia 23, Centerville 24.
 THE MOONSHINER'S DAUGHTER (Eastern; W. F. Main, mgr.): Wheeling, W. Va., Dec. 19-24.
 THE NINETEEN AND NINE: Newark, N. J., Dec. 19-24, Philadelphia, Pa., 26-31.
 THE PEDDLER (Sullivan, Harris and Woods, mgrs.): McKeesport, Pa., Dec. 26, Niles, O., 27, Massillon 28, Akron 29-31.
 THE SEMINARY GIRL (Melville B. Raymond, prop.): Johnstown, Pa., Dec. 26, East Liverpool, O., 27, Youngstown 28, Ft. Wayne, Ind., 29, Valparaiso 30, THE SECRET OF POLICHINELE: Philadelphia, Pa., Dec. 12-24.
 THE SIGN OF THE CROSS (Eastern; B. G. Craerlin, mgr.): Kansas City, Mo., Dec. 26-31.
 THE SIGN OF THE CROSS (Western; Fred G. Berger, mgr.): Duluth, Minn., Dec. 27, 28, Eau Claire, Wis., 29, Stevens Point 30, Wausau 31.
 THE SIGN OF THE FOUR: New York City Dec. 19-24, Worcester, Mass., 26-31.
 THE SPAN OF LIFE: Chicago, Ill., Dec. 18-24.
 THE TWO ORPHANS: Kingshwa, Okla., Dec. 20, Guthrie 21, Perry 22, Oklahoma City 23, Norman 24.
 THE TROLEY PARTY: Goldsboro, N. C., Dec. 20, Fayetteville 21, Wilson 22, Durham 23, Oxford 24, Burlington 26.
 THE VIRGINIAN: Shreveport, La., Dec. 20, Texarkana, Ark., 21, Hot Springs 22, Pine Bluff 23, Little Rock 24.
 THE WAY OF THE TRANSGRESSOR: Cambridge, N. Y., Dec. 19-21, Wilmington, Del., 22-24.
 THE WHITE TIGRESS OF JAPAN: St. Louis, Mo., Dec. 18-24.
 THOMPSON, DENMAN (Frank Thompson, mgr.): Philadelphia, Pa., Dec. 26-Jan. 21.
 THOU SHALT NOT KILL (Frederick Schwartz Co. mgrs.): Australia, Dec. 24-Jan. 28.
 THOU SHALT NOT KILL (Eastern; Cincinnati, O., Dec. 18-24.
 THOU SHALT NOT KILL (Western; Frederick Schwartz, mgr.): St. Paul, Minn., Dec. 18-31.
 THROPP, CLARA (Shaw and Fleisher, mgrs.): Macon, Mo., Dec. 20, Chillicothe 21, Maryville 22, Clarinda, Ia., 23, Shenandoah 24, Council Bluffs 26, Elk Point, S. D., 27, Yankton 28, Mitchell 29.
 TOBE HOXIE: Flint, Mich., Dec. 20, St. John's 21, Bay City 22, East Saginaw 23.
 TOO PROUD TO BEG (Lincoln J. Carter's): New York City Dec. 26-31.
 TWO LITTLE WAIFS: Birmingham, Ala., Dec. 19-24.
 TRACKED AROUND THE WORLD: New York City Dec. 19-24.
 TWO LITTLE WAIFS (Western): Oakland, Cal., Dec. 31.
 TWO LITTLE WAIFS: Birmingham,

"Mr. Goodwin has a play that showed the old 'Nat' Goodwin. It was the jaunty Nat of the old days who in 'The Usurper' has opportunities for those deft

touches of comedy and pathos for which he alone is famous."—*Buffalo Times*.
"An evening performance made agreeable by the

genial presence of Mr. Goodwin constantly in evidence and a bye-play which contains unusual situations and bright lines."—*W. L. HUBBARD, Chicago Tribune*.

"An absorbing story told with skill and power. Mr. Goodwin in one of his droll and lovable character studies that prove him the successor of Joseph Jefferson."—*J. O'DONNELL BENNETT, Chicago Record-Herald*.

Annual Transcontinental Tour

America's Greatest Player

MR. N. C. GOODWIN

IN I. N. MORRIS' CHARMING COMEDY DRAMA IN FOUR ACTS

THE USURPER

Direction GEORGE J. APPLETON

"One of the most emphatic hits is 'The Usurper,' in which N. C. Goodwin is appearing."—*Post, Pittsburg*.
"One of the most delightful comedies Mr. Goodwin ever offered. His characterization is unique, full of

Goodwin's humor and thoroughly enjoyable. No more careful production or competent company ever surrounded him."—*St. Louis Post-Dispatch*.
"It is an ingeniously fashioned story, and dramatically and tenderly told, with many side bits of pathos

and an abundance of comedy. Mr. Goodwin handles it with such agreeable skill that the story's deviations are interestingly presented."—*MONTGOMERY FRISTEN, Cincinnati Commercial-Tribune*.
"Mr. Goodwin is infinitely clever as of old. His

play is thoroughly interesting."—*CHAS. M. BRIGGS, Gazette, Pittsburg*.
"Mr. Goodwin gave a presentation of one of the best comedies in which he has been seen for years."—*Times, Pittsburg*.



Henry Ludlam as Cardinal Richelieu

LUDLAM SCHOOL OF DRAMATIC ART

INCORPORATED

Faculty composed of eminent specialists in all the departments essential to an education in Dramatic Art.

Write or call for particulars concerning THE ALL STAR CLASS.

"ARCH SYSTEM" for the development of the speaking voice. Placing, Sustaining, Cultivating.

HENRY LUDLAM, Director. MARIE LEAHY, Principal. LOUISE DeWITT, Business Mgr.

Address, 121-123 CARNEGIE HALL, New York City.



Henry Ludlam as Shylock

COSTUMES, ETC.

COSTUMES, ETC.

COSTUMES, ETC.

PROFESSIONAL CARDS.

Telephone 2707 Mad.

PRUDHOMME

COSTUMES

GOWNS

26 West 30th Street, New York.

Produced this Season Special Designs for

Weber & Ziegfeld's Higgledy-Piggledy; The Baroness Fiddlesticks, Casino Theatre, and special gowns for Miss Trixie Friganza, for the past three seasons in The Prince of Pilsen.

Do your Wigs fit
and look natural?

CALL UPON OR SEND TO

Chas. L. Lietz

39 WEST 28TH STREET, N. Y.

Do your Paints and
Powders work smooth
and blend?

New York HEPNER Chicago

The Leading Wig Maker.

124 WEST 50th STREET, near Broadway

N. Y. City.

Telephone No. 22-25 Street.

WM. HEPNER & CO., Chicago

Chicago Opera House Block.

A. KERSHAW, Resident Partner.

Send for Catalogue.

PAUL MISOH

Credit Outfitter to Men and Women.

Street, Evening and Stage Garments

Ready to wear or to order.

Also Jewelry and Furniture.

A liberal discount to the profession. Terms to suit your

OWN convenience.

50 W. 34th Street, Near B'way.

In the heart of the shopping district. Open Evenings.

Telephone 4693-32 St.

MME. A. T. CRANE

Theatrical Costumer

592 SEVENTH AVENUE

near 42d St. (Long Acre Square.)

Jos. Hemberger

MERCHANT TAILOR.

405 Sixth Avenue, First Floor

LATEST FALL AND WINTER

IMPORTATIONS NOW READY.

DRESS SUITS A SPECIALTY.

Ladies' GOWNS Andrews

SLIGHTLY WORN

346 State St., CHICAGO.

MISS R. COHEN

Formerly 182 E. 7th Street.

Telephone No. 1639 Columbus.

EAVES
Costume Co.

REMOVED TO

226 W. 41st Street

OPPOSITE NEW AMSTERDAM THEATRE.

TELEPHONE, 4763-38th.

MADAME

E. S. FREISINGER

Theatrical
Costumer

Telephone 5579 38th.

127 West 41st Street,

NEW YORK CITY.

A. M. BUCH & CO.,

Artistic Wig and Toupee Makers, Manu-

facturers and Dealers in Grease

Paints, Powders, Etc.

119 NORTH 9TH ST.,

PHILADELPHIA, PA.

FUNK & CO.

Wig and Toupee Makers

PAINT and POWDER.

McVicker's Theatre, Chicago, Ill.

Telephone—Central 604. Send for Catalogue.

Tel. 711 Chelsea Estimates Furnished

HAYDEN

THEATRICAL COSTUMER

163 West 23d Street.

Street and Evening Gowns m on short notice. Millinery.

PLÜCKER AND AHRENS
Practical Wig Makers

SUCCESSOR CHARLES MEYER

Street and Theatrical Wigs and
Toupees a Specialty

Retail Sale of Charles Meyer's Grease Paint.

25 EAST 20TH STREET, NEW YORK.

(8 Doors East of Broadway).

NOTICE!

I wish to call your attention, when in Philadelphia, that I carry the finest line of slightly worn ladies' and gents' clothing, made by the best tailors

EVENING, RECEPTION AND STREET GOWNS.

It will pay you to wait and see my stock.

FULL DRESS, TUXEDO AND BUSINESS SUITS.

MILLER

13th and Bainbridge Sts., PHILADELPHIA, PA.

MANAGERS' DIRECTORY.

ARK.—BATESVILLE.

Batesville Opera House

Population 5,225. Drawing population 10,000. Seating capacity 600. Good attractions solicited. For open time address

HAIL & MORROW, Mgrs.

IND.—RICHMOND.

New Phillips Theatre

Only first-class and up to date theatre in city. The most popular and centrally located. Interurban Service pass in front of theatre on Main St. Newly remodeled, redecorated, new electric system and practically a new theatre. Seating capacity 1,250; size stage 60x50.

Associated Billpost and Distributor. Will give good terms to first-class attractions and guarantee to do the business. Wire or write for open time.

O. G. MURRAY, Mgr.

IND.—SHELBYVILLE.

City Opera House

Good show town of 10,000 population. A winner for the best. New house, seats 1,300. Steel curtain. Send for open time.

GILBERT BRONSON, Mgr.

NEB.—BEATRICE.

Paddock Opera House

OPEN TIME—Jan. 14, 18, 19, 20, 21, Feb. 2, 3, 4, 8, 27, 28, March 1, weeks of 6 and 13, 25, week of 27, all of April.

Good attractions guaranteed good business. Seating capacity of house 716. Population 10,000.

G. H. JOHNSON, Mgr.

N. Y.—DUNDEE.

Casino

Remodeled and lighted throughout by electricity. New management. Open time, Dec., Jan. and Feb. Drawing population, 3,000 to 4,000. Write direct.

E. L. BAILEY.

PA.—DUNLO.

Odd Fellows Hall,

New building capacity 400, electric light and steam heat, coal town Pop. 230, elegant stand for small shows, medicine shows etc. Address

J. H. MOORE.

PA.—WASHINGTON.

City Opera House

Seats 1,400. Open time in Nov., Dec. and Jan., for good Farce Comedies, Repertoires and Popular Priced Attractions. New Year week open. Good Vaudeville Acts, send open time and best terms.

EDWARD J. HOLLAND, Bus. Mgr.

ANDREWS, LILLIAN

Grand Dames and Char. Empire Theatre. Columbus, O.

BRANDON, ETHEL

Engaged with Liebler and Co.

CLARGES, VERNER

The Players, 16 Gramercy Park.

EVERETTS, EVERETT

Juveniles. Leads: At Liberty. 158 Noble St., B'klyn.

FIELDING, PAULINE

Engaged. Emery Stock Co. Address MIRROR.

GARDINER, WILLIE

Novelty Buck Dancer. Managers, watch this space.

GILLETTE, ELMA

Cora in The Fatal Wedding (Western).

HADLEY, HELAINE

Leading Woman. Quincy Adams Sawyer. 4th Season.

HUNT, MARIE

Address Actors' Society.

LORIMER, WRIGHT

Address MIRROR.

PITT, MARGARET

Permanent address, Actors' Society.

PLUMER, LINCOLN

Human Hearts—Eastern.

PORTER, CAMILLE

Address DRAMATIC MIRROR.

RILEY, J. H.

Address Green Room Club, London, Eng.

SWANN, KATHRYN

At Liberty. Utility, Stock or Road. Address MIRROR.

TRADER, GEORGE HENRY

Permanent address, Actors' Society of America.

WAYNE, JUSTINA

Volunteer Organist Co

WARD, CARRIE CLARK

Grand Opera House, New Orleans, La.

WEEMS, HARRIETTE

Actors' Society of DRAMATIC MIRROR.

WILDER, MARSHALL P.

Touring the world. Home July 15, 1905.

WILLIAMS, CORA H.

King Dodo, season 1904-5. Add. MIRROR.

DOROTHY LAMBERT

Mercia in The Sign of the Cross (Western).

"Miss Lambert gave a strong interpretation of Mercia. Has dramatic talent of the highest order."—*Charleston (W. Va.) News*, Sept. 11, 04. Address MIRROR.HARRY
HOLMAN

Last season played the Country Editor in THE COUNTY CHAIRMAN. Now in his 20th week STARRING in THE PARISH PRIEST.

Management Harvey & Gage, Yonkers, N. Y., Xmas week.

JOSEPH ALLENTON

JIM FARRIN in SHADOWS OF A GREAT CITY.

Management C. B. Jefferson.

MERVYN DALLAS

SIR PETER TEAZLE—DISENGAGED XMAS. Address POINT PLEASANT, N. J.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

KATIE BARRY

FANTANA CO.

Wanted, an Autumn offer from American Manager who *objects* to Sunday work.

FLORENCE HAMILTON

STARRING

UNDER THE MANAGEMENT OF THURBER AND NASHER



LOUISE RIPLEY

PLAYING

LADY MACBETH

Past Three Seasons with
JOHN GRIFFITH.

Commended by All Critics.

MARIE BOOTH RUSSELL

With ROBERT MANTELL.

Jessie E. Pringle

ENGAGED.

LEADING CHARACTER
BUSINESS.

PEOPLE'S THEATRE STOCK,
CHICAGO, ILL.

An Unqualified Success!

KIRK BROWN

Supported by his own excellent Stock Company in high class productions.
Season 1904-5. Management APPELL and DESHON.
Permanent address, Grand Opera House, Reading, Pa.

John Whitman
Proctor's Stock.

Erroll Dunbar

AS

Management of
BOTHNER AND CAMPBELL

Sherlock Holmes

PRIESTLY MORRISON

Stage Director. Engaged.

GEORGE ALISON

LEADING MAN

Players' Stock Co., Bush Temple, Chicago, Ills.



BEN J. GREEN

Light Comedian.

Brown's in Town
Season 1904-05.

ITALIA

Singing and Dancing Soubrette.

Aubrey Stock Co.
Season 1904-05.



ROBERT CONNESS

Management Broadhurst and Currie.

GEORGE FRIEND

DALY'S THEATRE

NANCE O'NEIL CO.

HENRY BUCKLER

His acting shows earnest and intelligent study.—N. Y. American.

Buckler is a painstaking actor.—Cleveland Press.

Mr. Buckler proved himself an actor of sterling worth.—Boston Post.

**FOREPAUGH
STOCK CO.**
Cincinnati, O.

Lilian O'Neil

LEADING WOMAN

People's Theatre Stock Co., Chicago, Ill.

EUGENE MOORE

Leading Man and Director.

People's Theatre, Chicago.

ROLAND G. PRAY

Manager

GEORGE S. LOANE

Light Comedian.

At Liberty Dec. 26, 1904

Young Loane is tall, handsome, finely educated, and has youth, sparkle and charm. His sympathetic voice, temperament and keen sense of humor are rare in so young an aspirant for dramatic honors.—AMY LESLIE in Chicago Daily News.
Address care Players' Stock, Bush Temple Theatre, Chicago.

ELSIE JANIS

STARRING
FORTUNE TELLER

Elsie Janis, although she does not play the title part, is featured as the star of this company, and quite properly so. She does not make her appearance until well along in the second act, but from that time on she rivets the attention of the audience and displays a quality of genius that entitles her to most laudatory mention. Miss Janis has been seen here before, and was known to many who saw her last night. But her work is of the kind that bears repetition, and grows upon one like a masterful painting or quaint bit of verse. Toward the close of Act II she introduces what may best be termed "studies" of various player folk who are well known to the average theatregoer. Without the use of wigs, make-up or change of costume, she presents in kaleidoscopic fashion imitations of Anna Held, Vesta Tilley, Johnnie Ray, the late Dan Daly, David Warfield, and Eddie Foy. The vividness of these contrasting impersonations electrified her audience and kept them applauding and applauding until, in sheer exhaustion, the little girl was obliged to make a speech of thanks and beg to be excused from further offerings. What seems to be the essence of Miss Janis' talent lies in the fact that in each of her studies she seems to impress the peculiar charm of quality of the original. Her imitations are not only accurate in the mimicry of voice and mannerism but in the facial expression as well. Take for example Eddie Foy with his eccentric make-up and grotesque countenance. It is almost incredible that a little girl could so faithfully impersonate him as to make the audience feel the laugh-provoking attributes of the original, yet that is exactly what Elsie Janis does.—Albany Argus.

Harry Dickeson

BENJAMIN FORMAN

SHERLOCK HOLMES

Management Bothner and Campbell.

Josephine Clairmont

TERESE

SHERLOCK HOLMES

Management of Messrs. Bothner and Campbell.

Dora Horn

HEAVIES and CHARACTERS

GIRL IN THE STREETS CO.

HARRY LONG

CHAR'S and DIRECTOR—AT LIBERTY
543 Marquette Bldg., Chicago.

Gustav G. Schell

SCENIC ARTIST.

Empire Theatre, Columbus, Ohio.

AMY AMES AT LIBERTY

Character Comedy and Musical Comedy.
Address N. Y. DRAMATIC MIRROR.

FLORENCE HARTLEY

SOUBRETTE

Address MIRROR office, New York.

WALTER H. STULL,
LEADS,
MAMIE FLEMING CO., 2nd Season.

CHARLES M. SEAY

Actors' Society, N. Y. City.

James L. Carhart

ANTIGONUS in THE WINTER'S TALE

With VIOLA ALLEN.

There is only one
Sadie Connolly

Biddy Rohan in The Shadows of a Great City.

Address 228 East 78th Street, N. Y.

"Mr. Goodwin has a play that showed the old 'Nat' Goodwin. It was the jaunty Nat of the old days who in 'The Usurper' has opportunities for those deft

touches of comedy and pathos for which he alone is famous."—*Buffalo Times*.
"An evening performance made agreeable by the

genial presence of Mr. Goodwin constantly in evidence and a bye-play which contains unusual situations and bright lines."—*W. L. HUBBARD, Chicago Tribune*.

"An absorbing story told with skill and power. Mr. Goodwin in one of his droll and lovable character studies that prove him the successor of Joseph Jefferson."—*J. O'DONNELL BENNETT, Chicago Record-Herald*.

Annual Transcontinental Tour

America's Greatest Player

MR. N. C. GOODWIN

IN I. N. MORRIS' CHARMING COMEDY DRAMA IN FOUR ACTS

THE USURPER

Direction GEORGE J. APPLETON

"One of the most emphatic hits is 'The Usurper,' in which N. C. Goodwin is appearing."—*Post, Pittsburg*.

"One of the most delightful comedies Mr. Goodwin ever offered. His characterization is unique, full of

Goodwin's humor and thoroughly enjoyable. No more careful production or competent company ever surrounded him."—*St. Louis Post-Dispatch*.

"It is an ingeniously fashioned story, and dramatically and tenderly told, with many side bits of pathos

and an abundance of comedy. Mr. Goodwin handles it with such agreeable skill that the story's deviations are interestingly presented."—*MONTGOMERY PHISTER, Cincinnati Commercial-Tribune*.

"Mr. Goodwin is imitably clever as of old. His

play is thoroughly interesting."—*CHAS. M. BANGS, Gazette, Pittsburg*.

"Mr. Goodwin gave a presentation of one of the best comedies in which he has been seen for years."—*Times, Pittsburg*.

LUDLAM SCHOOL OF DRAMATIC ART

INCORPORATED

Faculty composed of eminent specialists in all the departments essential to an education in Dramatic Art.

Write or call for particulars concerning THE ALL STAR CLASS.

"ARCH SYSTEM" for the development of the speaking voice. Placing, Sustaining, Cultivating.

HENRY LUDLAM, Director. MARIE LEAHY, Principal. LOUISE DeWITT, Business Mgr.

Address, 121-123 CARNEGIE HALL, New York City.



Henry Ludlam as Cardinal Richelieu



Henry Ludlam as Shylock

COSTUMES, ETC.

Telephone 2707 Mad.

PRUDHOMME

COSTUMES

GOWNS

26 West 30th Street, New York.

Produced this Season Special Designs for

Weber & Ziegfeld's Higgledy-Piggledy; The Baroness Fiddlesticks, Casino Theatre, and special gowns for Miss Trixie Friganza, for the past three seasons in The Prince of Pilsen.

Do your Wigs fit
and look natural?

CALL UPON OR SEND TO

Chas. L. Lietz

39 WEST 28TH STREET, N. Y.

Do your Paints and
Powders work smooth
and blend?

New York **HEPNER** Chicago
The Leading Wig Maker.

124 WEST 30th STREET, near Broadway

N. Y. City. Telephone No. 330-38 Street.

WM. HEPNER & CO., Chicago

Chicago Opera House Block. A. KERSHAW, Resident Partner. Send for Catalogue.

PAUL MISCH

Credit Outfitter to Men and Women.

Street, Evening and Stage Garments

Ready to wear or to order.

Also Jewelry and Fashions.

A liberal discount to the profession. Terms to suit your

own convenience.

50 W. 34th Street, Near B'way.

In the heart of the shopping district. Open Evenings.

Telephone 4693-38 St.

MME. A. T. CRANE

Theatrical Costumer

592 SEVENTH AVENUE

near 42d St. (Long Acre Square.)

Jos. Hemberger

MERCHANT TAILOR.

405 Sixth Avenue, First Floor

LATEST FALL AND WINTER

IMPORTATIONS NOW READY.

DRESS SUITS A SPECIALTY.

Ladies' GOWNS Andrews

SLIGHTLY WORN

346 State St., CHICAGO.

MISS R. COHEN

Formerly 182 E. 74th Street.

Telephone No. 1639 Columbus.

COSTUMES, ETC.

EAVES
Costume Co.

REMOVED TO

226 W. 41st Street

OPPOSITE NEW AMSTERDAM THEATRE.

TELEPHONE, 4763-38th.

MADAME

E. S. FREISINGER

Theatrical
Costumer

Telephone 5579 38th, 127 West 41st Street,

NEW YORK CITY.

A. M. BUCH & CO.,

Artistic Wig and Toupee Makers, Manu-

facturers and Dealers in Grease

Paints, Powders, Etc.

119 NORTH 9TH ST.,

PHILADELPHIA, PA.

FUNK & CO.

Wig and Toupee Makers

PAINT and POWDER.

McVicker's Theatre, Chicago, Ill.

Telephone—Central 604. Send for Catalogue.

Tel. 711 Chelsea Estimates Furnished

HAYDEN

THEATRICAL COSTUMER

163 West 23d Street.

Street and Evening Gowns in on short notice. Millinery.

COSTUMES, ETC.

PLÜCKER AND AHRENS

Practical Wig Makers

SUCCESSOR CHARLES MEYER

Street and Theatrical Wigs and
Toupees a Specialty

Retail Sale of Charles Meyer's Grease Paint.

25 EAST 20TH STREET, NEW YORK.
(3 Doors East of Broadway).

NOTICE!

I wish to call your attention, when in Philadelphia, that I carry the finest line of slightly worn ladies' and gents' clothing, made by the best tailors

EVENING, RECEPTION AND STREET GOWNS,
It will pay you to wait and see my stock.

FULL DRESS, TUXEDO AND BUSINESS SUITS.

MILLER

13th and Bainbridge Sts., PHILADELPHIA, PA.

MANAGERS' DIRECTORY.

ARK.—BATESVILLE.

Batesville Opera House

Population 5,225. Drawing population 10,000. Seating capacity 600. Good attractions solicited. For open time address

HAIL & MORROW, Mgrs.

IND.—RICHMOND.

New Phillips Theatre

Only first-class and up to date theatre in city. The most popular and centrally located. Interurban Service pass in front of theatre on Main St. Newly remodeled, redecorated, new electric system and practically a new theatre. Seating capacity 1,250; size stage 60x50.

Associated Billposter and Distributor. Will give good terms to first-class attractions and guarantee to do the business. Wire or write for open time.

O. G. MURRAY, Mgr.

IND.—SHELBYVILLE.

City Opera House

Good show town of 10,000 population. A winner for the best. New house, seats 1,200. Steel curtain. Send for open time.

GILBERT BRONSON, Mgr.

NEB.—BEATRICE.

Paddock Opera House

OPEN TIME—Jan. 14, 18, 19, 20, 21, Feb. 2, 3, 4, 8, 27, 28, March 1, weeks of 6 and 13, 25, week of 27, all of April.

Good attractions guaranteed good business. Seating capacity of house 716. Population 10,000.

G. H. JOHNSON, Mgr.

N. Y.—DUNDEE.

Casino

Remodeled and lighted throughout by electricity. New management. Open time, Dec., Jan. and Feb.

Drawing population, 3,000 to 4,000. Write direct.

E. L. BAILEY.

PA.—DUNLO.

Odd Fellows Hall,

New building capacity 400, electric light and steam heat, coal town Pop. 2500, elegant stand for small shows, medicine shows etc. Address

J. H. MOORE.

PA.—WASHINGTON.

City Opera House

Seats 1,000. Open time in Nov., Dec. and Jan., for good Farce Comedies, Repertoires and Popular Priced Attractions. New Year week open. Good Vaudeville Acts, send open time and best terms.

EDWARD J. HOLLAND, Bus. Mgr.

PROFESSIONAL CARDS.

ANDREWS, LILLIAN

Grand Dames and Char. Empire Theatre. Columbus, O.

BRANDON, ETHEL

Engaged with Liebler and Co.

CLARGES, VERNER

The Players, 16 Gramercy Park.

EVERETTS, EVERETT

Juveniles. Leads: At Liberty. 158 Noble St., B'k'n.

FIELDING, PAULINE

Engaged. Emery Stock Co. Address Mirror.

GARDINER, WILLIE

Novelty Buck Dancer. Managers, watch this space.

GILLETTE, ELMA

Cora in The Fatal Wedding (Western).

HADLEY, HELAINE

Leading Woman. Quincy Adams Sawyer. 4th Season.

HUNT, MARIE

Address Actors' Society.

LORIMER, WRIGHT

Address Mirror.

PITT, MARGARET

Permanent address, Actors' Society.

PLUMER, LINCOLN

Human Hearts—Eastern.

PORTER, CAMILLE

Address DRAMATIC MIRROR.

RILEY, J. H.

Address Green Room Club, London, Eng.

SWANN, KATHRYN

At Liberty. Utility, Stock or Road. Address Mirror.

TRADER, GEORGE HENRY

Permanent address, Actors' Society of America.

WAYNE, JUSTINA

Volunteer Organist Co

WARD, CARRIE CLARK

Grand Opera House, New Orleans, La.

WEEMS, HARRIETTE

Actors' Society or DRAMATIC MIRROR.

WILDER, MARSHALL P.

Touring the world. Home July 15, 1905.

WILLIAMS, CORA H.

King Dodo, season 1904-5. Add. Mirror.

DOROTHY LAMBERT

Mercia in The Sign of the Cross (Western).
"Miss Lambert gave a strong interpretation of Mercia. Has dramatic talent of the highest order."—*Charleston (W. Va.) News*, Sept. 11, 04. Address Mirror.

HARRY
HOLMAN

Last season played the Country Editor in THE COUNTY CHAIRMAN. Now in his 20th week STARRING in THE PARISH PRIEST. Management Harvey & Gage. Yonkers, N. Y., Xmas week.

JOSEPH ALLENTON

JIM FARREN in SHADOWS OF A GREAT CITY.

Management C. B. Jefferson.

MERVYN DALLAS

SIR PETER TEAZLE—DISENGAGED XMAS. Address POINT PLEASANT, N. Y.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

KATIE BARRY

FANTANA CO.

Wanted, an Autumn offer from American Manager who *objects* to Sunday work.

FLORENCE HAMILTON

STARRING

UNDER THE MANAGEMENT OF THURBER AND NASHER



LOUISE RIPLEY

PLAYING

LADY MACBETH

Past Three Seasons with
JOHN GRIFFITH.

Commended by All Critics.

MARIE BOOTH RUSSELL

With ROBERT MANTELL.

Jessie E. Pringle

ENGAGED.

LEADING CHARACTER
BUSINESS.

PEOPLE'S THEATRE STOCK,
CHICAGO, ILL.

An Unqualified Success!

KIRK BROWN

Supported by his own excellent Stock Company in high class productions.
Season 1904-5. Management APPELL and DESHON.
Permanent address, Grand Opera House, Reading, Pa.

John Whitman
Proctor's Stock.

Erroll Dunbar

AS

Management of
BOTHNER AND CAMPBELL

Sherlock Holmes

PRIESTLY MORRISON

Stage Director. Engaged.

GEORGE ALISON

LEADING MAN

Players' Stock Co., Bush Temple, Chicago, Ills.



BEN J. GREEN

Light Comedian.

Brown's in Town
Season 1904-05.

ITALIA

Singing and Dancing Soubrette.

Aubrey Stock Co.



ROBERT CONNESS

Management Broadhurst and Currie.

GEORGE FRIEND

DALY'S THEATRE

NANCE O'NEIL CO.

HENRY BUCKLER

His acting shows earnest and intelligent study.—N. Y. American.

Buckler is a painstaking actor.—Cleveland Press.

Mr. Buckler proved himself an actor of sterling worth.—Boston Post.

FOREPAUGH

STOCK CO.

Cincinnati, O.

Lilian O'Neil

LEADING WOMAN

People's Theatre Stock Co., Chicago, Ill.

EUGENE MOORE

Leading Man and Director.

People's Theatre, Chicago.

ROLAND G. PRAY

Manager

GEORGE S. LOANE

Light Comedian.

At Liberty Dec. 26, 1904

Young Loane is tall, handsome, finely educated, and has youth, sparkle and charm. His sympathetic voice, temperament and keen sense of humor are rare in so young an aspirant for dramatic honors.—AMY LESLIE in Chicago Daily News.

Address care Players' Stock, Bush Temple Theatre, Chicago.

ELSIE JANIS

STARRING
FORTUNE TELLER

Elsie Janis, although she does not play the title part, is featured as the star of this company, and quite properly so. She does not make her appearance until well along in the second act, but from that time on she rivets the attention of the audience and displays a quality of genius that entitles her to most laudatory mention. Miss Janis has been seen here before, and was known to many who saw her last night. But her work is of the kind that bears repetition, and grows upon one like a masterful painting or quaint bit of verse. Toward the close of Act II she introduces what may best be termed "studies" of various player folk who are well known to the average theatregoer. Without the use of wigs, make-up or change of costume, she presents in kaleidoscopic fashion imitations of Anna Held, Vesta Tilley, Johnnie Ray, the late Dan Daly, David Wardell, and Eddie Foy. The vividness of these contrasting impersonations electrified her audience and kept them applauding and applauding until, in sheer exhaustion, the little girl was obliged to make a speech of thanks and beg to be excused from further offerings. What seems to be the essence of Miss Janis' talent lies in the fact that in each of her studies she seems to impress the peculiar charm of quality of the original. Her imitations are not only accurate in the mimicry of voice and mannerism but in the facial expression as well. Take for example Eddie Foy with his eccentric make-up and grotesque countenance. It is almost incredible that a little girl could so faithfully impersonate him as to make the audience feel the laugh-provoking attributes of the original, yet that is exactly what Elsie Janis does.—Albany Argus.

Harry Dickeson

BENJAMIN FORMAN

SHERLOCK HOLMES

Management Bothner and Campbell.

Josephine Clairmont

TERESE

SHERLOCK HOLMES

Management of Messrs. Bothner and Campbell.

Dora Horn

HEAVIES and CHARACTERS

GIRL IN THE STREETS CO.

HARRY LONG

CHAR'S and DIRECTOR—AT LIBERTY

543 Marquette Bldg., Chicago.

Gustav G. Schell

SCENIC ARTIST.

Empire Theatre, Columbus, Ohio.

AMY AMES AT
LIBERTY

Character Comedy and Musical Comedy.

Address N. Y. DRAMATIC MIRROR.

FLORENCE HARTLEY

SOUBRETTE

Address MIRROR office, New York.

WALTER H. STULL,

LEADS.

MAMIE FLEMING CO., 2nd Season.

CHARLES M. SEAY

Actors' Society, N. Y. City.

James L. Carhart

ANTIGONUS in THE WINTER'S TALE

With VIOLA ALLEN.

There is only one

Sadie Connolly

Biddy Rohan in The Shadows of a Great City.

Address 228 East 78th Street, N. Y.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

JANET PRIEST

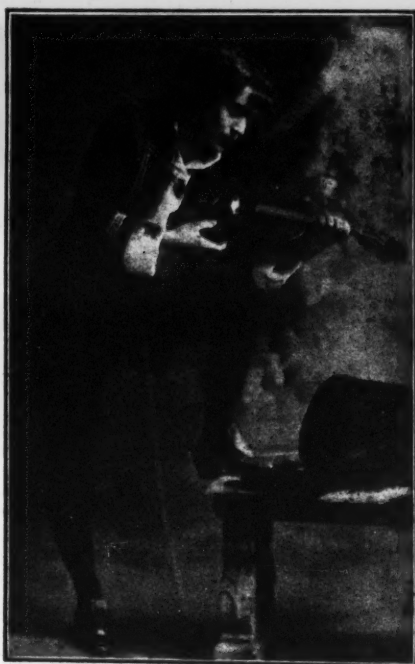
A replica of "Lotta."—FRED F. SCHRAEDER in *Washington Post*.

Playing **MUGGSY** in
THE MAID AND THE MUMMY.

One of the most agreeable surprises was Janet Priest, a tiny wisp of feminine prettiness as bewitching as Lotta and as chic as Judie, who played Muggsy, a waif with a fine line of slang and some rare outfits. Miss Priest has been a writer of spirit and charm, and her sudden flight from the sanctum to the stage, even through the Carle exhumation, is something for supreme congratulation. She is a little child to see, with wide blue eyes and beautiful dim-

pled hands not bigger than a doll's. She can act, and is a small tornado of magnetism and temperament. She is the most charming find the season has developed.—AMY LEBLANC, in *Chicago News*.

One very worthy purpose will have been achieved by The Maid and the Mummy, if no other, and that is the revealing of a very clever, very magnetic, and very talented actress in the person of Miss Janet Priest. Miss Priest is certainly the best unexaggerated tough character ever seen on the stage of this or any other city.—N. Y. *Globe*, July 26.



Harriette Weems

VERSATILE LEADS.

AT LIBERTY. Address Actors' Society.

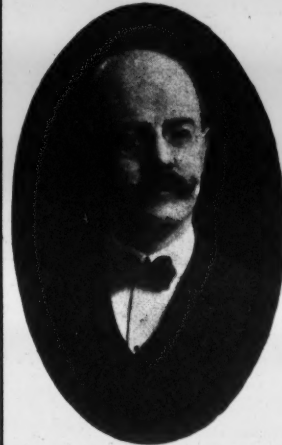
Harriette Weems, well known in legitimate roles, gave the one-act *Violin Maker of Cremona*. The story is prettily told and well acted. The impersonation of the hunchback is admirable and shows much care and study.—*Baltimore Sun*.

Miss Weems is a magnetic young woman whose impersonation of the hunchback contains much that is admirable.—*Washington Post*.

Miss Weems gave an excellent character sketch of the deformed artist, thoroughly artistic in its treatment and full of beauty and pathos.—*Baltimore American*.

It is such a play and such a player that leads people of intelligence and refinement to the theatre. Miss Weems can feel that she has touched the right note in the line of work she has undertaken.—*Baltimore Telegram*.

It goes without saying that it takes a clever actress to make a hit in a masculine role. Miss Weems did it easily and effectively.—*Sunday American*.



LEST YOU FORGET

H. Percy Meldon

"Still in the LAND of the living"

Stage Director Baldwin-Melville Stock Co.
(Sixth Consecutive Season)

Greenwall Theatre :: New Orleans, La.

Merriest of Christmas Greetings to All My Friends.

WILLIAM D. CORBETT

Heath Desmond—COUSIN KATE

Managment Frank L. Perley.

Mr. Corbett is a most capable actor and shared the honors with the star. There was a distinct charm in his rich Irish brogue and the whole-souled manner in which he made love to Cousin Kate. He was a lover that would win the heart of any woman.—*Hamilton Spectator*, Nov. 9, 1904.

If it were only to see Wm. Corbett as a natural Irishman without any exaggeration of brogue or want of sense, the attraction were enough.—*Toronto World*.

William Corbett delighted the audience as much with his Irish brogue as his portrayal of the part of ardent lover.—*Evening Telegram*, Nov. 1, 1904.

Wm. Corbett, as Heath Desmond, a bluff off hand Irishman quickly won the sympathy of the audience and was a favorite from the start.—*Toronto Daily Star*, Nov. 1, 1904.

Wm. Corbett in the role of the romantic Irishman was as good as could be wished. His brogue was of the genuine emerald quality and his voice sympathetic.—*Daily Whig* Hamilton, Ont., Nov. 15.

Mr. Wm. Corbett had such a nice suspicion of the brogue of the land of his birth that it just simply commanded the attention of his hearers and showed that he was an educated Irish gentleman.—*Kingslon Freeman*.

Jane Kennark

LEADING WOMAN

Harry Davis' Stock Co.

Alvin Theatre, Pittsburg, Pa.

ANNIE
WARD

TIFFANY

Dramatic or Vaudeville

Address 128 W. 43d St., New York City.

HENRY

MABEL

CROSBY -- DILLINGHAM

HEAVIES.

INGENUES.

Actors' Society.

MISS MARY ATHELING

1904 :: PARTHENIA :: 1905

C. A. HOLDEN'S Production of *INGOMAR*.

JAMES A. BLISS

Stout Character Comedian

Belasco Theatre, Los Angeles, Cal., 19th week.

ALBERT P. ROBINSON

HEBREW, CHARACTER, JUVENILES

THOU SHALT NOT KILL CO., 1904-05.

Address MIRROR

INEZ SHANNON

LADY ANNE

LITTLE FRANCES } Prince of Wales

BABY ZYLLAH } Duke of York

LYCEUM

RICHARD III CO.

Address Park View Hotel, 6th Ave. and 42d St., N. Y., or *DRAMATIC MIRROR*.

CATHRINE COUNTISS

Leading Woman,

Columbia Theatre, Portland, Oregon.

Laura Alberta

Invites Offers Season 1904-5.

Address care P. W. L., 108 W. 45th St.

MISS BEULAH THOMPSON

As "Maud Muller"

Direction L. D. BLONDELL

Address Mirror Route

EDWARD M. FAVOR

FISHER & RILEY'S "GLITTERING GLORIA" CO.

"Edward M. Favor made a decided hit."—*San Francisco Post*.
"The low comedian (Edward M. Favor) sings the modern kind of song better than anybody we have heard in comic opera for some time."—*San Francisco Chronicle*.

EDITH SINCLAIR

JOHN C. FISHER'S SILVER SLIPPER CO.

"Edith Sinclair was simply great as the cockney maid with histrionic ambitions. Her character work in this part is so due as to deserve very special notice."—*New Orleans Picayune*.

Tom Lewis & Sam J. Ryan

With GEO. M. COHAN in *LITTLE JOHNNY JONES CO.*

Hope Booth

(MRS. RENNOLD WOLF)

NEW YORK PRODUCTIONS ONLY.

Letters care Low's Exchange, 1123 Broadway, N. Y.

SEDLEY BROWN

Dramatic Director.

Author of
THE PIPE OF PEACE

PLAYS STAGED.

Grand Opera House
NEW ORLEANS

EDNA ARCHER CRAWFORD

Leading Woman

MORTIMER SNOW STOCK CO., TROY, N. Y.

Lillian Lawrence

LEADING WOMAN.

Alcazar Stock Co., San Francisco, Cal.

EMMA CAMPBELL

CHARACTERS.

Harkins' Stock, Halifax.

Address Actors' Society or Agents.

ELOCUTION, ACTING, ETC.

ELOCUTION, ACTING, ETC.

ELOCUTION, ACTING, ETC.

ELOCUTION, ACTING, ETC.

THE NATIONAL CONSERVATORY of DRAMATIC ART

Under the Direction of

F. F. MACKAY

ELOCUTION=ACTING=ORATORY

Actors Coached in Special Characters and All Dialects.

OPEN THE YEAR ROUND

Send for Prospectus.

Office Hours from Nine A.M. to Five P.M.

19-23 W. 44th St. (near Fifth Avenue), New York, N. Y.

ROBERT HICKMAN

DRAMATIC SCHOOL

WASHINGTON, D. C.

Under the Direction of ROBERT HICKMAN

12 years Stage Manager with Charles Frohman's leading companies, Wm. Gillette, Annie Russell, etc.

IN COURSE OF PREPARATION BY THE PUPILS:

La Fayette Theatre, Jan. 20th, Ibsen's "Master Builder."

La Fayette Theatre, Feb. 20th, The Mystery Morality Play, "The Star of Bethlehem."

Special Six Months Graduating Course Begins Jan. 1st.

Write for Prospectus to C. B. WALTON, 1415 G St. N. W., Washington, D. C.

1884—Twentieth Year—1904

AMERICAN ACADEMY OF DRAMATIC ARTS

AND

EMPIRE THEATRE DRAMATIC SCHOOL

FRANKLIN H. SARGENT, President.

A practical training school for the stage in connection with Mr. Charles Frohman's Companies. For full particulars and catalogue apply either personally or by mail to

E. P. STEPHENSON, General Manager, Carnegie Hall, New York.


CLAUDE ALVIENE Maitre de Danse and Modern Stage Director, teaches STAGE ACTING, DRAMATIC ARTS, VAUDEVILLE and DANCING in all its branches.

Prof. Alviene refers by permission to the following artists, all of whom it has been his pleasure to teach:

Pupils:—The great La Neve, Paula Edwards, Ethel Levy, Adelaide Thurston, Ida Fuller, Agnes Mahr, Catherine Bartho, Grace Cameron, Barney Gilmore, Johnson and Dean, Hooker and Davis, Georgia Caine, Mazy King, Anna St. Tell, William Blaisdell, Gertrude Hoffman, Mae Stebbins, Violet Dale, Blondels, Pauline Chase, Ameta, Marion Winchester, La Belle Dazie, Eddie and Ascot, Maybell Davis, Gilmore Sisters, Bryan and Nadine McCabe, Sabine and Vera, Esmeralda Sisters, Jennie Praeger, Jordan and Crouch, Lady Constance Mackenzie, Minola Mada Hurst, Mary Nash, Nellie Emerson, Young and De Voie, Edith Barr, Gilmore and Leonard, Beesie Barriscale, Belle Veola, Nellie Victoria, Murray and Mack, Vivian Prescott, Claire Schade, Mr. Felix Morris, Tempest and Treloar, Barry and Hatters, My Waters and Tyson, 1,000 others.

Largest, oldest established and most reliable in the world. Students fitted for the professional stage and engagements absolutely guaranteed. Investigate the merits of a school before entering. Judge an instructor by the results obtained.

New course begins in October. Special Sessions in Stage Acting, Vaudeville, Specialties, Comic Opera, and Musical Plays, Pantomime, Fencing, and Dancing in all its branches. Buck, Fancy Skirt, Clog, Tip Toe, Eccentric, Grotesque, Spanish, Song and Dance, and every conceivable style and character. Special Electrical Dance Novelties.

Send for beautifully illustrated book, showing many poses of successful stars who are now performing all over the country.

Grand Opera House Bldg., 263-269 8th Ave., cor. 23d St., N. Y.

WILSON'S STAGE DANCING

and Complete Stage Training, 258 West 23d Street, NEW YORK

The most highly recommended School in America. Endorsed by the entire Theatrical Profession. Engagements positively guaranteed. A little investigation will protect you from unscrupulous teachers. We are always anxious to have our references investigated. Catalogues and complete information on request.

Pupils:—Billy B. Van; Rastus & Banks; Brooks Bros.; Gillman & Murry; Smith & White; Baker & Doyle; Collins & Reynolds; James & Bonnie Farley; 1000 others, with personal letters from pupils, managers, etc., in catalogue form.

THEATRICAL AGENCIES:—Wm. Morris, James J. Armstrong, Jules Ruby, Clinton Wilson, Frank Melville, etc., etc.

Drop a postal card to this address before you decide; it will save you many regrets.

VOICE SONG SPEECH

Roles, Advanced Professional Work.

PROF. C. MORRIS CAMPBELL,

"The Lexington," 144 East 22d Street, New York.

MR. PARSON PRICE VOICE CULTURE

Speaking and Singing. Teacher of Julia Marlowe, Maude Adams, Ida Conquest, Marie Cahill, Margaret Fuller, Grace George, Janet Waldorf, Carlotta Nillon, Clara Bloodgood. Send for Circular.

10 E. 17th Street, New York.

TORRIANI SCHOOL OF SINGING

489 Fifth Ave., N. Y.

Singing and speaking voice cultivated by absolutely pure method. Professional and Private endorsement.

Address FERDINAND E. L. TORRIANI.

TYPEWRITING, STENOGRAPHY, TRANSLATIONS

49 West 26th St., Tel. 300 Mad. Sq.
71 Broadway " 3128 Cortlandt.
214 W. 43d St. " 2773 88th.
1402 Broadway " Boom 504.



STENOGRAPHY, TYPEWRITING, MIMEOGRAPHING

Theatrical copying a specialty. Best Work. Lowest Rate.

J. E. NASH, 1308 Broadway (cor. 57th St.), N. Y.

Now on Sale

THE DRAMATIC MIRROR

DATE-BOOK

For Seasons

1904-5 and 1905-6

Indispensable to Manager, Treasurer and Actor. Bound in Leather and Gilt.

By mail, postage prepaid, 30 cents

Eight cents additional will pay registration fee, and insure its proper delivery.

Address DATE BOOK DEPT., 121 W. 42d Street, New York.

TAYLOR

TRUNKS

Stand on their own reputation. Imitations try to stand on the same reputation.

Don't be caught by talk. Taylor Trunks speak for themselves.

G. A. TAYLOR TRUNK WORKS,
41 E. Randolph St., 139 W. 38th St.,
CHICAGO. NEW YORK.

CATALOGUE UPON REQUEST.

SHOW PRINTING

Stock Hangers, Posters and Cuts on hand for advertising every branch of the Amusement Business. Send for Catalogue (D) of Dramatic and Show Printing of all kinds; Catalogue (C) of Fair and Carnival Printing; Catalogue (B) of Bill Posters, Commercial Posters. First class printing of all kinds.

GREAT WESTERN PRINTING CO.,
513 Elm Street, St. Louis, Mo.

DRAMA=OPERA

ESTABLISHED 1893

INCORPORATED 1904.



ADELINE S. WHEATCROFT, Director.

Next Regular Course opens Jan. 9.

Summer Course opens May 1.

Address JOHN EMERSON, Manager,

31 West 31st Street, New York.

LUDLAM SCHOOL OF DRAMATIC ART

(INCORPORATED.)

Faculty composed of eminent specialists in all departments essential to an education in Dramatic Art. Write or call for particulars of

THE ALL STAR CLASS

ARCH SYSTEM for the development of the SPEAKING VOICE, Placing, Sustaining and Cultivating.

HENRY LUDLAM, Director.

MARIE LEAHY, Principal.

LOUISE De WITT, Business Manager.

Winter Term—Seven months.

Summer Term—Four months—begins May 1.

Illustrated Descriptive Pamphlet, containing terms in full, particulars, etc., mailed free upon application.

121-123 Carnegie Hall, New York City.

SCHOOL OF ACTING

THE CHICAGO MUSICAL COLLEGE.

HART CONWAY

DIRECTOR

A School of Practical Stage Training. Endorsed by the leading managers, critics and actors. Fully equipped stage for rehearsals and public performances. CATALOGUE MAILED FREE.

Address Wm. K. ZIEGFELD, 202 Michigan Blvd., Chicago, Ill.

American School of PLAYWRITING

(FOURTH YEAR.)

Conducted by W. T. PRICE AND ASSOCIATES.

"But to write and read comes by NATURE."—DOGBERRY, IN "MUCH ADO ABOUT NOTHING." Are you a Dogberry? Playwriting is an ART and has to be learned; if you do not know the Art, you are wasting time in writing in competition with those who DO KNOW. It takes ten or twenty years to learn untaught. Are your years worth nothing? Taught by a specially devised system of written exercises BY MAIL. No book ever written on the Drama is more than an introduction to the study as pursued in a practical way in this school. Monthly payments. If the study as here pursued does not fascinate you, you may drop out at any time. You may begin at any time. Special rates to clubs of two or three, bringing the study within the reach of those who cannot bear the slight expense singly. All plays reaching a certain standard are printed, without outlay by the student, for purposes of better copyright, submission to managers, and the record of the school. All such PRINTED plays, if not disposed of to managers, for whom the school primarily exists, will eventually be produced by the school, as it matures and gets on that footing which it will inevitably attain. Explanatory circular. Address

W. T. PRICE, Room 17, 1440 Broadway, New York City.

("The Technique of the Drama." by W. T. Price, \$1.50; Brentano's, or as above.)

Lester M. Crawford

THEATRICAL BROKER.

THEATRES

Bought and Sold

Now in the Market:

A Good Paying Theatre and Bill Posting Plant in Western State. For particulars address

LESTER M. CRAWFORD,

Crawford Theatre, St. Louis, Mo.

THEATRICAL FLOWERS

(Of all descriptions. Strictly dropproof.) Tel. 2315-23. GEO. I. FUCHS, 109 W. 39th St., N. Y.

"TELL IT TO ME."

EZRA KENDALL'S 3D BOOK.

ALL NEW, JUST OUT.

For sale on all trains and news-stands, or by mail 3c. Address EZRA KENDALL, 50 South 7th Ave., Mt. Vernon, N. Y.

MANAGERS, GET AN ESTIMATE

FORGER'S,

Cleaners and Dyers

704 8th Avenue,

Between 44th and 45th Sts.,

And 1474 BROADWAY, between 42d and 43d Sts. The recognized Cleaner and Dyer for the Theatrical trade. Work guaranteed and done on shortest notice at lowest rates.

'Phone, 3288-38th St.

Ten Branch Stores throughout the city.

FOR SALE.

BELLE CITY OPERA HOUSE

RACINE, WISCONSIN.

Only Theatre in city. Population, 35,000. For full particulars apply

JOSEPH SCHULTE, Secy.,

1313 14th St., Racine, Wis.

PLAYS

For Stock and Repertory Companies and Amateur Clubs. Catalogue describing thousands of printed plays will be sent free on request.

THE DRAMATIC PUBLISHING COMPANY

338 Dearborn Street, Chicago.


SAM H. HARRIS,
 THE YANKEE DOODLE COMEDIAN
GEORGE M. COHAN
 IN THE NEW MUSICAL PLAY
LITTLE JONNY JONES,
 THE AMERICAN JOCKEY.
 1440 BROADWAY, Suite F.
 Also Directing the Tours of
 Mr. COHAN'S COMEDIES,
 "RUNNING FOR OFFICE,"
 "THE GOVERNOR'S SON."

TELEPHONE 5847-38th ST.

—A MERRY XMAS.—

E.D. Stair and G.H. Nicolai

ATTRACTIONS

The King Pins of Comedy
WARD AND VOKES
 PRESENTING THEIR BEST
A PAIR OF PINKS

A Funny Little Fellow
GEORGE SIDNEY
 GREAT BIG COMPANY
BUSY IZZY

The Sterling Actor
DAVID HIGGINS
 In the Kentucky Romance
"HIS LAST DOLLAR"

NONE BETTER
 (JOHN and EMMA)
THE RAYS
 In the Comic Triumph
"DOWN THE PIKE"

The Peerless
STELLA MAYHEW
 In a Special Production
THE SHOW GIRL

The Always Favored
ON THE
SUWANEE RIVER
 Tenth Tour

OFFICES
 1441 BROADWAY
 NEW YORK

Several Big Ones Preparing

KIRKE LA SHELLE'S

FOUR BIG HITS

The Virginian
 with Dustin Farnum

The Earl of Pawtucket
 with Lawrance D'Orsay

Checkers
 with Thomas W. Ross

The Bonnie Brier Bush
 with J. H. Stoddart

IN PREPARATION
 (By Kirke La Shelle and Daniel V. Arthur),

The Education of Mr. Pipp
 By Augustus Thomas, from Charles Dana Gibson's Series of Drawings.

Knickerbocker Theatre Building, New York.

RAH, RAH, RAH, REY, REY, REY, TANGUAY, TANGUAY, YEA, YEA, YEA.
 THE MOST TALKED ABOUT COMEDIENNE IN AMERICA TO-DAY.



EVA TANGUAY
 AND HER BIG MUSICAL COMEDY COMPANY.

The
 Surprise
 of the
 Day,
 For
 Some
 Folks
 Said
 No,
 Last
 Summer.

BUT

THE
 PUBLIC
 SAY
 BIG HIT
 NOW

THE

Gustav Kerker's Score

Harry B. Smith's Book

SAMBO GIRL

A BOUNCING BIG CHORUS OF THE SWAGGEREST GIR-RULS-OH, FINE!

WE XMAS in CHICAGO
 AND
 NEW YEAR in ST. LOUIS.

OH, SCISSORS.

"Good Bye, Jim; Take Care of Yourself."

F. M. NORCROSS, Manager. ED. W. DUNN, Business Manager.

The man in the moon
 Has been there so long
 That his whiskers
 Are turning grey;
 But a smile that is bright
 Wreathes his face every night,
 When he thinks about
 EVA TANGUAY.

It's bad form
 to talk about
 yourself, but
 it's coming
 so easy we
 can't help it.

THE LIEBLER & CO. Attractions

FOR THE SEASON OF 1904-05

Eleanor Robson	in	Merely Mary Ann
Kyrle Bellew	"	Raffles
Edward Morgan	"	The Eternal City
Ezra Kendall	"	Weather Beaten Benson
Arnold Daly	"	Candida, etc.

The All Star Two Orphans Co.
Mrs. Wiggs of the Cabbage Patch.

NEW PRODUCTIONS AFTER THE HOLIDAYS

THE GENTLEMAN FROM INDIANA, By BOOTH TARKINGTON.

THE SQUAW MAN, By EDWIN MILTON ROYLE.

The production of the new Hall Caine play, THE PRODIGAL SON, will not be made until October, 1905.

AMERICAN TOURS OF FOREIGN STARS

GABRIELLE REJANE,	AND HER OWN PARIS CO
	In Repertoire.
ERMETE NOVELLI,	AND HIS OWN ITALIAN CO.
	In Repertoire.

OFFICES OF LIEBLER & CO., - 1402 BROADWAY

MANHATTAN THEATRE

Broadway and Thirty-third Street, New York
HARRISON GREY FISKE, Manager

SEASON OF

MRS. FISKE

AND THE
MANHATTAN COMPANY

Third Play: Beginning Monday, December 12

LEAH KLESCHNA

By C. M. S. McLELLAN.

CAST INCLUDES: John Mason, George Arliss, Charles Cartwright, William B. Mack, Etienne Girardot, Edward Donnelly, R. V. Ferguson, Monroe Salisbury, H. Chapman Ford, Charles Terry, Cecilia Radclyffe, Emily Stevens, Frances Welstead and Marie Fedor.

Offices of
James K. Hackett

1215 Broadway

NEW YORK

W. N. LAWRENCE, GENERAL REPRESENTATIVE

Season of 1904-1905

James K. Hackett
In A New Play

Nannette Comstock
In "The Crisis"

ROBERT B. MANTELL

Supported by

Marie Booth Russell & Co.

Touring the Principal Cities of the United States and Canada. In Classical and Romantic Plays.

UNDER MANAGEMENT OF

Max Zoellner

PLAYS



PLAYS

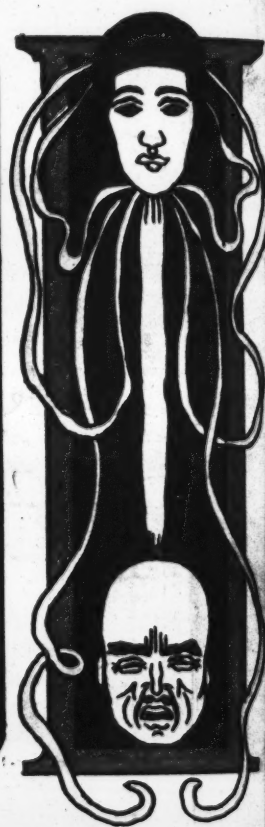
WE COVER EVERY BRANCH OF THE PLAY BUSINESS

Available for Road Tour

A large assortment of New Melodramas, by well-known authors, containing many exciting dramatic scenes and climaxes--brimming with heart interest and every other element of popularity and success. Each play has a full line of new pictorial printing and is especially adapted to the popular priced houses.



SELWYN AND CO.



**OUR LIST CONTAINS ALL THE LATEST
PLAYS RELEASED**

FOR STOCK AND REPERTOIRE

Send for our new
Supplementary List M,
containing cast and
synopsis of
one hundred particularly
good plays.

We have
Agents
in all parts
of the
World

We have a
representative constantly
on tour.
You can have him
call on you, by dropping
a line to the Home office.

ADDRESS ALL COMMUNICATIONS TO

PLAYS

**1441 BROADWAY
NEW YORK**

PLAYS